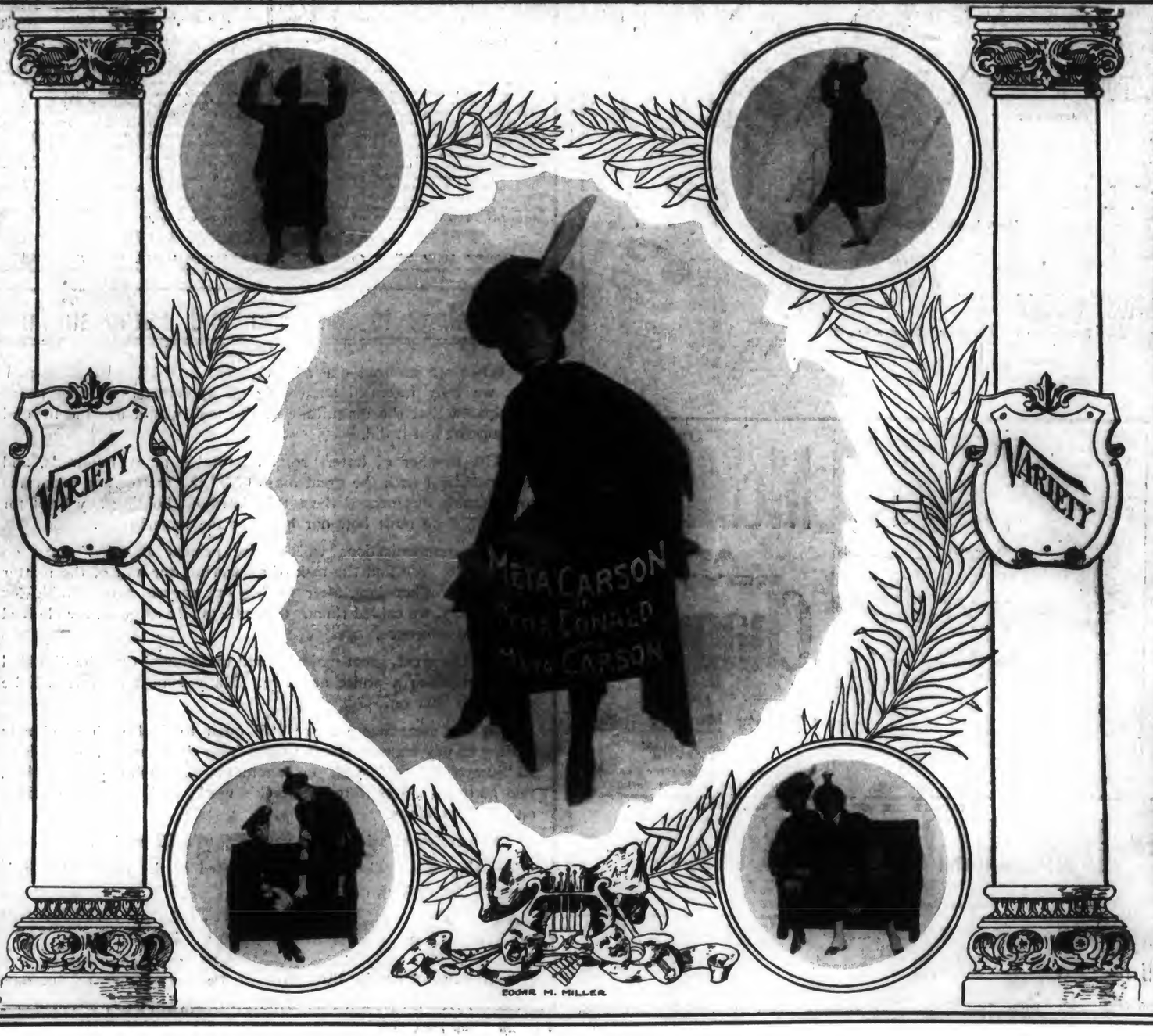
TEN CENTS

VARIETY

VOL. XVII., NO. 4. JANUARY 1, 1910. PRICE TEN CENTS.



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REX COMEDY CIRCUS

DOGS, CATS, PONIES AND THE GREATEST BUCKING MULE IN THE WORLD.
COLONIAL, NEW YORK, THIS WEEK (DEC. 27).
Permanent address, 314 W. 46d ST., NEW YORK.

Twin Actors Want Twin Brides

WHICH IS WHO?

WHO IS WHICH?

CHARLIE TERRY. FRANK TERRY.

Billing themselves as the greatest human duplicates since the time of Shakespeare's Two Dromios, the Terry Twins, two London music hall boys, are proving an attraction both on and off the American stage. Alike as it is possible for two human beings to be, even down to a double tooth in the front, the two Britishers get some genuine applause with their patter, dancing and boxing burlesque.

The twins find no greater delight than in relating jokes on themselves when off duty. The hard punishment which each takes while pulling off the pugilistic absurdity appears to have no effect on their constitutions. Only weighing 100 pounds each their muscular development on the stage appears wonderful.

Probably the predicaments into which one gets the other is the funniest thing about the pair. One night recently Frank in his bout with his brother sustained a loosened tooth. Frank is worrying now because if the molar comes out Charlie will have to go to a dentist to have a corresponding molar pulled.

Charlie meets a fellow who owes Frank $5. The other pays Charlie. Charlie is vaccinated on the right arm while his brother is vaccinated on the left. This is done so that if Charlie gets the smallpox Frank won't be sent to quarantine. Frank says when he dies they will bury Charlie.

Frank said he would have discovered the north pole long before Peary or Cook only he knew Charlie would get the credit for it. Frank does not look in a mirror when he combs his hair—he looks at Charlie. Charlie sends his girl a picture of Frank if he misses his own.

The one ambition of the Terry Twins is to find two girls—blonde twins. If blondes are not forthcoming they will take brunettes, the only stipulation being that they must be twins. The boys have searched high and low for two partners and would welcome with open arms two such girls. The twins say they like America and its people.

"The theater patrons like our act," said Frank, "but when they think they are applauding Charlie they are boosting me.

"The only distinguishing feature about us is this little mole on my neck. Charlie hasn't one. Charlie kicked me in the neck accidentally the other night during our bout. The skin was slightly grazed and the mole was invisible. Charlie almost had a fit the next day—he thought he was me."

THE VAUDEVILLE PUZZLE

HAPPY NEW YEAR to KERRY MEAGHER and ALL OUR FRIENDS

An Apology to American and European Acts

When we inserted our advertisement in VARIETY some time ago, we fully intended answering all applicants. It was never anticipated that the magnitude of the task would become beyond our control, but it did.

The number of letters received totaled many hundreds, and this combined with the great mass of billing matter and programs considerably augmented the total. Without holding any brief for VARIETY we must bow our heads at the remarkable results.

"All communications will receive prompt attention" must go to the wall. We find the task of answering one-half of the matter prodigious. Therefore, after sorting out several acts suitable for this country, we cabled them. Others, equally as good, are shelved for future reference.

But the great, great majority will understand that the dignified silence signifies a polite negative. Many acts, however, will be written to later on.

In the meantime we are still open to deal with good acts willing to pay transportation to and from this country. Once here all "jumps" are paid by the management. Eight shows (six nights; two matinees) constitute the week's work, with an extra matinee on public holidays.

Remember salaries range from $80 to $200 weekly.

Trusting this apology will be accepted in the same spirit it is intended, we remain, sincerely,

A. V. B.
(Australian Vaudeville Bureau.)

MARTIN C. BRENNAN
CHAS. F. JONES
104 Oxford Street
Paddington, Sydney, Australia

TEN CENTS

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VOL. XVII., NO. 4. JANUARY 1, 1910. PRICE TEN CENTS.

$200,000 PAID BY DE FRECE FOR THE BARRASFORD CIRCUIT

Takes Possession Jan. 1. Six Barrasford Houses in Opposition to Stoll, with Whom De Frece Books.

(Special Cable to VARIETY.)

London, Dec. 27.

The sale of the Barrasford Circuit to Walter De Frece has gone through. The consideration is $200,000. De Frece takes possession Jan. 1. There are six Barrasford houses playing in opposition to the Stoll tour. Dr Frece and Stoll book from one agency. This leaves a puzzling situation.

It is said that the Hippodromes at Brighton and Leeds are not included in the transfer. These halls are owned by Barrasford's own companies, while the others of the circuit, taken over by De Frece, are booked only by him.

At the present moment there is nothing known whether Barrasford's Alhambras in Paris and Brussels are included in the sale, though the Brussels house was abandoned for Barrasford's vaudeville some months ago. It is presumed that neither is in.

The Barrasford Tour includes Hippodromes at Sheffield, Birmingham, Liverpool, Brighton and Leeds; King's Theatre, Southsea; Pavilion, New Castle-on-Tyne; Alhambras, Brussels and Paris. Barrasford lost Nottingham about a month ago.

That Mr. Stoll has not given up the hope of a combination of all vaudeville interests over here is generally understood, and the big director is believed to be allowing the "combine" matter to rest until next summer, when it will be pushed through. In view of that the perplexing theory whether De Frece will leave or remain with Stoll is uppermost all over.

The Barrasford Circuit has been on the market, but quietly, for some time. It has been reported often that different interests, some represented by local agents, were negotiating for it.

—

Those in New York acquainted with the English circuits and conditions, said this week when informed of the import of the cable that the purchase by De Frece of the Barrasford houses was an indirect move by Oswald Stoll himself. One thought it might follow that Stoll would take over the entire De Frece Circuit after a time, including the Barrasford houses, thereby gaining control of the present opposition in the six towns.

About a years ago Stoll and De Frece joined their bookings, De Frece moving to the Stoll headquarters.

When Mr. De Frece was last in New York (with his wife, Vesta Tilley) he stated to friends his circuit would probably be disposed of in time to Stoll and remarked he had a standing offer for it.

English people in New York say $200,000 is a very reasonable figure for the Barrasford houses.

It has been the English circuit where William Morris has been placing most of his American bookings.

HARLAN GOING IN "ONE."

As a single act in "one," Otis Harlan will continue on over his United time, reappearing about Jan. 10. The same bookings placed by M. S. Bentham will hold good, it is said.

Mr. Harlan played the Fifth Avenue last week in "An Accommodating Stranger," a sketch, employing several people besides himself.

SPOONERS BACK AT BIJOU.

A "big one" was put over by Corse Payton late last week when he engaged Mrs. and Edna May Spooner to return to the home of their first outburst of popularity, the Bijou, Brooklyn, which Payton now manages.

They will appear there shortly after the first of the year. The Bijou some seasons ago held a stock company, where Mrs. Spooner, Cecil and Edna May just tore things up in the affections of the local inhabitants. Afterwards they passed over to the management of Charles E. Blaney who made the deal with Payton.

REORGANIZING MORRIS OFFICE.

With Edward L. Bloom in general charge of the Morris theatres, as reported in the second edition of VARIETY last week, a reorganization of the office and agency will likely follow. Mr. Bloom assumed his newest position Thursday.

This week William Morris said that with Mr. Bloom taking the direction of the theatres and many details off his hands, he will devote more time to the agency portion of the business.

It is expected that the Morris office will commence under the new order of affairs to give more attention to the "small time" and the securing of bookings.

The change of base by Bloom from the general managership of the Cahn Circuit of legitimate theatres to the Morris headquarters was the centre of all theatrical talk during the week. The guesses on the whys and wherefores have been many.

The versions of the Bloom addition to the Morris staff were in the majority that Mr. Bloom really represents a financial interest in the Morris Circuit. Another popular story is that Julius Cahn has several theatres on his circuit that are not imitating a mint. These, it is said, may go over to vaudeville, and with everything else Mr. Bloom will be a nice little fellow to have around in behalf of the converted Cahn houses.

All the talk is called "rubbish" by Messrs. Morris and Bloom. Mr. Morris also said this week that it was not true that "Little Tim" Sullivan who died last Wednesday had invested $150,000 in his circuit. Mr. Morris did not deny that "Little Tim" had been financially concerned in the success of the Morris houses, but denied the amount named by reports. Some stories set the sum at $250,000. The deceased was interested with Felix Isman in many theatrical enterprises.

Ben Forrester succeeds Mr. Bloom on the Cahn Circuit. Forrester some time ago was connected with the M. Reis chain. Of late he has been managing his own shows.

HUNTLEY WRIGHT IN THE HALLS.

London, Dec. 22.

Huntley Wright, the musical comedy comedian with a big reputation, will soon be seen for the first time in the London halls.

BALLET REPLACING REVUE.

(Special Cable to VARIETY.)

Paris, Dec. 28.

The revue at the Olympia will be withdrawn in January, and the London Alhambra ballet, "Psyche," goes on in its place. There will be vaudeville also.

LONDON PANTOS SUCCESSFUL.

(Special Cable to VARIETY.)

London, Dec. 28.

The special Christmas productions at the Lyceum, Drury Lane and Hippodrome are each reported successful, including the exhibit of 70 polar bears at the Hippodrome.

ADVERTISING "FEED SHOWS."

Chicago, Dec. 29.

The shows which Murray Blee runs at the Boston Oyster House are now boomed on the programmes of the high-class theatres, giving the names of the acts.

BREAKS 25-YEAR SLATE.

Managers of traveling attractions are still finding the business in the one-nighters the worst ever.

It is cited as an evidence of exceptionally bad business that this season is the first time in twenty-five years that "The Devil's Auction" has been forced to close. In times past, regardless of what closed or prospered, Chas. H. Yale's show always clung to the rails. The week before Christmas settled things for the "Auction." A peculiar coincidence of the past fortnight is the report that a troupe in Virginia with forty-eight people played to $48.

"GODDESS'" SUCCESSOR NAMED.

Chicago, Dec. 29.

The piece to succeed "The Goddess of Liberty" at the Princess, about the middle of January, if nothing goes amiss, has been named "The Belle of Bald Head Row."

GERTIE HOFFMANN'S NEW ACT.

Atlantic City, Dec. 29.

Gertrude Hoffmann opens at Young's Pier, Monday, in a new act. If successful, it will be offered for further time.

BOOKS "CONSUL 2ND."

"Consul 2nd," another Bostock "monk," opens Jan. 10 at Flint, Mich., placed by Pat Casey. This is Casey's first "chimp."

REMEDY APPARENTLY FOUND AGAINST VICIOUS "COPY ACTS"

New York Appellate Division Hands Down an "Unfair Trade" Decision in a Copyright Case.

In an action brought against Lamar and Gabriel by F. Outcault, the originator of "Buster Brown," asking for a restraining order against the use of the name for show purposes, the Appellate Division in reversing the decision given in the lower court, brought out a very important point for theatrical people by deciding that when it was proven that "unfair trade" had been indulged in, the State courts had jurisdiction.

The New York Herald was claimed to have granted permission to Lamar and Gabriel to use the title of "Buster Brown" on the stage. Mr. Outcault set up that he had reserved as author all rights other than the publication of the title and pictures in the paper. The Herald had copyrighted the series of cartoons, and the Supreme Court at the hearing threw the case out on the ground it was beyond its jurisdiction through the copyright involved, affecting the title, which should go before the United States court.

On the appeal the Appellate Division reversed this decision, ordering a retrial.

Nathan Burkan, who appeared for Mr. Outcault, brought up the point of "unfair trade" as one the State courts could pass upon. It attracted considerable attention among the legal fraternity.

A New York attorney, acquainted with theatrical matters, and well informed upon the copyright law, when asked by a VARIETY representative for an expression of opinion as to the effect the Appellate Division's decision would have in an action brought by an artist against a "copy act" said:

"I think it will have a great bearing. I believe that where an artist can go into a court of equity and show to the satisfaction of the court that a certain act has been established in the theatrical profession as his business, and has been purloined, either wholly or in a vital part, the court will grant the relief asked for, without question as to copyright, on this very same ground of 'unfair trade.'

"The act of an artist is his business. If he evolves something of value that through his efforts in presenting to the public becomes of a commercial value, the courts, I am quite sure, will grant protection against infringement, as it would in commercial lines."

TINKER AND SHERMAN DOUBLE.

Chicago, Dec. 29.

On Jan. 10 at the Haymarket, Joe Tinker, shortstop of the Chicago "Cubs," and Sadie Sherman, the singer of "coon" songs, will appear as a team. It is Tinker's first venture into vaudeville, though he played right out on the stage somewhere last winter.

J. A. Sternad is the manager of the act. Yesterday Mr. Sternad sold 400 tickets for the opening. He is out to demonstrate Tinker's drawing powers. The Chicago papers have been giving the couple much publicity.

SAYS DE HAVEN STRANDED HIM.

Hansi Hanke, the pianist who appeared with Carter De Haven in his "single" act, has brought suit against De Haven for $100. Of this amount $70 is for wages alleged to be due, and the remainder asked is claimed to be the value of a cape which Hanke asserts De Haven converted to his own use. The conversion section of the claim allows of a body execution being issued upon judgment.

Henry J. Goldsmith appears for Mr. Hanke, who also alleges that De Haven stranded him in Wilkes-Barre, Pa.

COMMISSION FROM MISS SURATT.

An action for $625 has been commenced through Henry J. Goldsmith, the attorney, on behalf of Bert Cooper, a vaudeville agent, against Valeska Suratt. Mr. Cooper claims commission for the issuance of a contract for ten weeks to Miss Suratt from the William Morris office.

The agreement, calling for $1,250 weekly, was signed by both parties, but Miss Suratt did not fulfill it, it having been decided by a mutually selected referee that Mr. Morris was not entitled to her services, United Booking Offices managers having a prior claim. Cooper says he performed his work as agent, however.

Warren Leslie, who was the referee, is Miss Suratt's lawyer in the case.

DOCKSTADER STILL LAYING OFF.

Lew Dockstader and his minstrels spent this week in town, waiting for a continuation of their time over the Shubert Circuit. This is the second week's lay-off for the show, and there may be still another week of quiet before a route is made up.

Al Jolson, a feature with the troupe for two seasons past, opened in vaudeville at the Colonial, New York, Monday.

FIGHTING THE PLATE HANDLERS.

San Francisco, Dec. 29.

Next Monday (Jan. 3) the Portola Music Hall, a restaurant and cafe chantant, will open with Edith Helena as the attraction. The place will be conducted along the Parisian lines of music and singers with meals. A feature, female singers usually, will be offered each week. Aimee Whaley, who was soloist with Sousa's Band, will come on from New York as the second star, with Artie Hall and Mabel McKinley booked to follow.

A WEDDING ANNOUNCED.

Through the medium of New Year's cards, forwarded to friends by Melbourne MacDowell and Virginia Drew Trescott, their marriaige within the past two weeks has become known.

No date is given nor is any reference to the wedding made on the card, excepting that it bears both professional names in the corners, with "Mr. and Mrs. Melbourne MacDowell" centered. The home address is Queensboro Hill, Long Island, N. Y.

PANTAGES OPENS CHUTES.

San Francisco, Dec. 29.

The Pantages attractions at the Central closed last Saturday night (Dec. 25). On New Year's Eve the new Chutes Theatre will be played under Pantages' management. There will be two daily performances at the new house, with three on Saturday and Sunday.

CONTROLLING 'FRISCO AMERICAN.

San Francisco, Dec. 29.

Negotiations which have been going on for some time ended Monday in John W. Considine and Zick Abrams gaining possession of 52 per cent. of the American stock and control of the house. The deal becomes operative Jan. 2.

The Wigwam Co. has placed a deposit for a thirty-day option on the Star. In the interval the Graumans are allowed to run the house on Sundays and rent it out during the week. The average Sunday attendance at the Star is about 4,500 at 10c.

KEEPING AMOVING.

Norfolk, Va., Dec. 29.

The blizzard of Saturday and Sunday tied up all the local shows on Monday. Murray K. Hill, appearing at the Colonial that day, did acts there in white and blackface, afterwards appearing at the Majestic and Orpheum, as an extra attraction to fill up the yawning programs. Hill made hits in all three houses.

Philadelphia, Dec. 29.

While the storm was raging Saturday night the William Penn was crowded, and 500 persons slept in the theatre until eight o'clock Sunday morning. Manager George Metzel distributed twelve gallons of coffee and several hundred sandwiches.

INFORMATION FOR "SHOW GIRLS."

Paris, Dec. 22.

The professional beauties are in quite a flutter. The recent judgment in the Paris courts which gave a decision that when a male admirer fails to pay for a present of dresses or jewelry for his "lady friend," the latter is liable.

The "Countess" Dea de Korlay, a "danseuse," was sued by a dressmaker of the Rue de la Paix for robes amounting to $1,780, a man had ordered for her, but failed to provide payment beyond signing promissory notes, which he was unable to meet. The Countess contended that the goods were a present. The Court found against her on the ground that she gave the necessary instructions, had been fitted and had the sole use of the garments, the man having merely promised to settle the account.

TAKES BESSIE McCOY'S PLACE.

At the Newark Theatre, Newark, this week, Mayme Gehrue stepped into the role in "The Three Twins," originated by Bessie McCoy, and played by her since the show opened. Miss McCoy is reported to have gone south for a rest.

1,300 NOW ON "BLACK LIST."

Through constant additions the United Booking offices "black list" has grown to 1,300 names. The names are written on a typewriter and then pasted into frames. The list is compiled alphabetically and thus easily referred to.

THAT POLI OPPOSITION.

It is said that S. Z. Poli has been skirmishing around the United Booking Offices of late trying to find out why he has opposition against him by the "small time" managers.

Late last week, it is reported, he held a lengthy confab with E. F. Albee, general manager of the United (where Poli books) in an endeavor to see if Mr. Albee could elucidate the subject.

In Scranton, Wilkesbarre and Hartford, Poli's theatres have or will have vaudeville shows of the smaller grade against them. In Hartford, the Mitchell Mar[illegible] company is reported to have taken over the Hartford Opera House, and will operate it commencing at the ending of the present season.

There's a story that the United placing opposition in the smaller towns against some of the small time managers has resulted in the move against Poli to bring to the United people the impression that if they want the small time to leave the big managers alone, the big managers must leave them by themselves also.

It is said that the barring of acts has had also something to do with the moves, while it is claimed that if the United places other small time houses on the "black list," this will be looked upon by the smaller managers as unwarranted interference in their business, and they will make a considered move against the big houses.

How Poli feels under the conditions has not been made manifest, but that he is smarting, and plainly dislikes the turn in events by which he seems to be "the goat," is very evident.

It was reported about this week that the Bijou Circuit Co. (Feiber, Shea & Coutant), which has placed opposition against Poli in Scranton, has under consideration a theatre proposition against a rather important United manager in a city outside New York. No confirmation could be obtained.

$2,000 FOR "PUBLICITY."

$2,000 Bessie De Voie is reported as saying she will ask from the vaudeville managers because the newspapers have been giving copious accounts of one of her slander suits for $250,000 against Frank Jay Gould, and another for $100,000 against Mrs. Edna T. Slayback, wife of a member of a Stock Exchange firm.

The slander charges hark back to the divorce of the Goulds. During that period Miss De Voie says her feelings were injured by Mrs. Slayback to the extent of the handfull of money asked for.

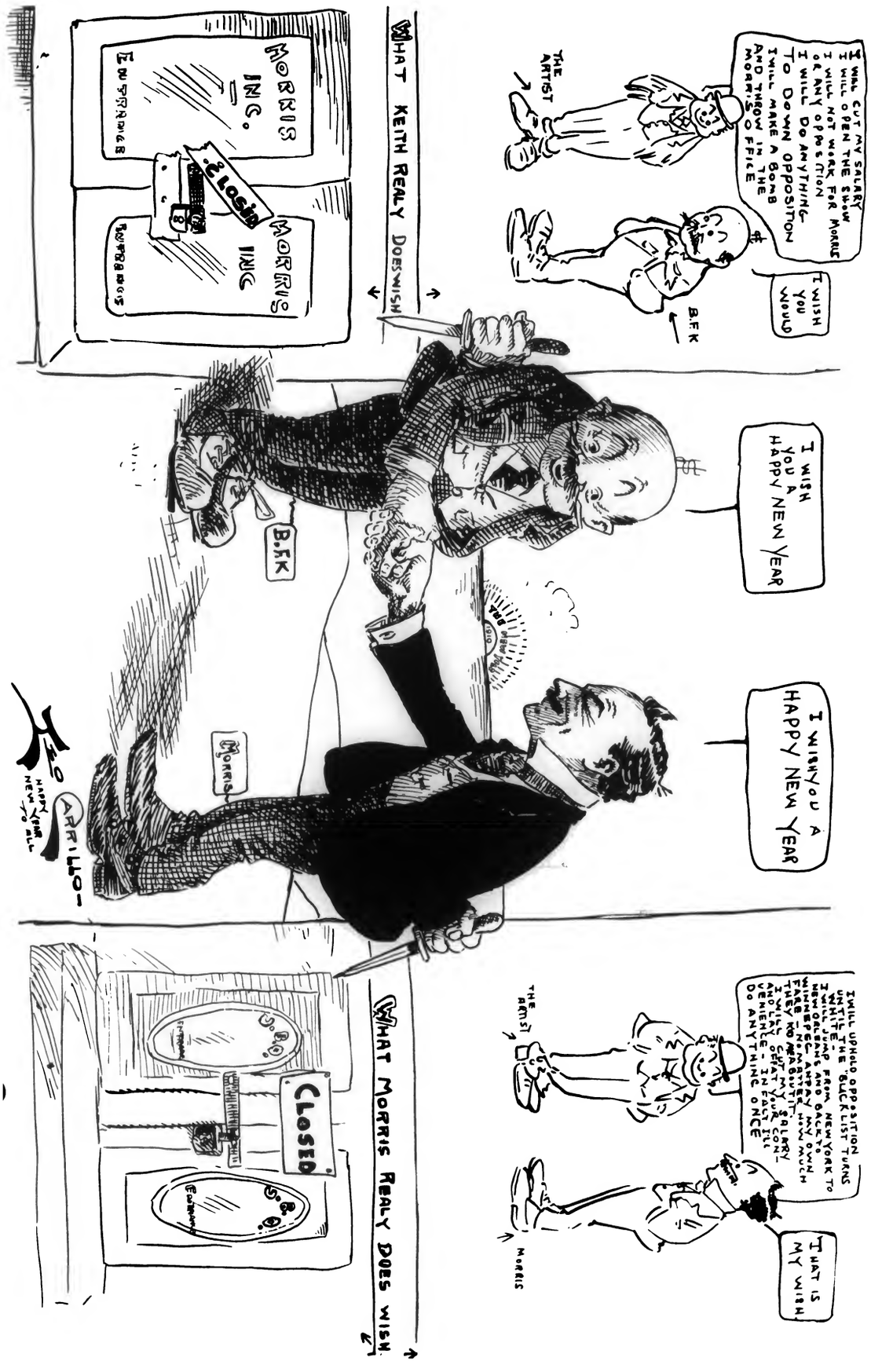
"FOLLIES" CLOSING IN BOSTON.

Boston, Dec. 29.

"The Follies of 1909" will bring its Boston run to a close at the Tremont Saturday night, going on the road probably for a short tour of the New England one-nighters before alighting anywhere for a settled stay.

$2,000 FOR PUBLICITY.

Miss De Voe has a dancing act. It will be at Hammerstein's next week. Willie Hammerstein smiled when the "two thousand" was mentioned, but remarked the act was costing a lot of money.



STUCK AT HUBER'S.

It's not many men who would walk around the world to go to even as good a show as Geo. Huber provides at his East 14th Street Museum, but two men from Holland have done so. As a reward for their efforts Huber lets them tell all about it fourteen times a day. Henri and Gottfried, with Christian names which could only be pronounced in Holland, are the heroes of the long walk. They left Amsterdam, "broke," after having wagered $5,000 they could go around the world without riding on anything but steamships across the ocean. They walked through Europe and then came to New York. Their pictures in the papers got them in Huber's. Unless all signs fail they will stay there, for the energy which they exhaust in relating their adventures prevents them from gaining enough strength to walk out.

HERZ WITH SINGER.

Ralph C. Herz will join the new Mort Singer show to be produced at the Princess, Chicago, Jan. 16. On Sunday last Mr. Herz notified the Percy G. Williams office he would not appear at the Colonial this week, the billing matter which kept Herz' name down to a small space not pleasing him. Al Jolson opened in his place, a week ahead of the time his agent, Arthur Klein, had placed him.

After the cancellation Mr. Herz flirted with the Morris office for a week in Chicago while rehearsing for the show. Nothing happened up to Wednesday.

KELLERMANN TURNING 'EM AWAY.

Cincinnati, Dec. 29.

Despite the strongest opposition that could be offered against Annette Kellermann (Harry Lauder at the Orpheum), and that the Orpheum played the "copy" act of Miss Kellermann's last week, the champion diver of them all has been the biggest kind of a drawing card at the Columbia. By Tuesday the Columbia ticket rack was emptied for the week.

ALL GOING WEST.

The date for Martin Beck's departure from New York for San Francisco is Jan. 6. On his way out Mr. Beck will stop over two days in Chicago. Perhaps Charles E. Kohl will accompany the Orpheum's general manager on the remainder of the trip.

William Morris will be in San Francisco during Mr. Beck's visit there, Morris remaining the week of Jan. 10 with the Lauder show in the coast town.

WHOLESALE DIVING ACT.

Boston, Dec. 29.

A wholesale "diving act" was produced at the American Monday by Peter J. McNally, Charles Bigney, Sadie Schuman and Jessie Sutherland. Two tanks are employed on the stage. In addition to the customary feats under and into the water, the two young women have "double diving" tricks.

V. C. C.'S WEEKLY SMOKER.

With the installation of the Vaudeville Comedy Club officers, elected for the coming year, the incoming administration will order a "social smoker" to be held each Thursday evening, following the regular weekly gathering for business purposes.

"POP" PRICE MELLERS PASSING; $1 FARCE AND COMEDY INSTEAD

This Season the Last for Awhile of the Melodrammer. Blaney to Send Out Ten Musical Shows on the Stair & Havlin "Dollar Time." No More 50 Centers.

This is the last season for a Stair & Havlin popular priced melodramatic circuit. The "fifty cent" circuit will lapse for a year or two, perhaps longer. In its place will come a Stair & Havlin all one dollar chain of theatres, with only farces or comedies, for the backbone.

It is authentically reported that Charles E. Blaney, the wide dispenser of the melodrammer, has reached the conclusion there is no more money in that end just now. Mr. Blaney is planning to send comedies and farces of the Hoyt order out on the road next season. There will be about ten in all, mostly recruited in principals from vaudeville and burlesque.

These shows will go over a circuit of the best of Stair & Havlin's houses. Nothing has been decided upon as to the future policy of the present "popular priced" houses which will then be dropped. It is expected they will become combination vaudeville and picture theatres.

This season has been a poor one for melodramas. The only show of that description said to be making money is Blaney's "Young Buffalo" troupe, although "The Girl and the Detective" has not been a loser.

Through good management a dividend will be passed for this season by Stair & Havlin upon a capital stock of $2,000,000, for which the company is organized. It is said the dividend may reach ten per cent. Some seasons ago the stock paid thirty and forty per cent. Blaney holds about $200,000 of Stair & Havlin certificates. When the firm induced Blaney in to rid themselves of what seemed at that time apt to develop into a big opposition, Mr. Blaney received extremely advantageous terms, according to report.

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Chicago, Dec. 29.

The Stair-Havlin Circuit is unable to offer a season's bookings for attractions. Companies which opened west and now playing the eastern houses are closing for lack of theatres.

"Dare Devil Dan" ended the season last Saturday night at Richmond, Va., "The Cowboy Girl" has closed, and Will Kilroy's other company, "The Candy Kid," will wind up soon. All three show a profit for the management.

SNOWBOUND ON LONG ISLAND.

The several burlesque managers who started from New York last Sunday morning to attend the funeral of Geo. W. Rice, late of Rice & Barton, never reached Centerport. The snow so disarranged the schedule of the Long Island Railroad that by the middle of the day there were no trains running. James H. Curtin, L. Lawrence Weber, Sam Scribner, Gus Hill and J. Herbert Mack were stalled in a snow-bank until the middle of the afternoon. They left the train, walking seven miles back to Jamaica, Gus Hill, our champion athlete, coming in last. Harry Martell suffered an attack of neuralgia, which kept him at home most of the week. Several others who started for the funeral had to give up the attempt. Harry Jacobs (Jacobs & Jermon) was marooned in Flatbush, with not a trolley car in sight. The death of Mr. Rice will make no difference in the firm of Rice & Barton, nor in either of the firm's shows, it is said. The widow will retain her late husband's interest.

BACK TO BURLESQUE.

Next season will find Goff Phillips in burlesque, says Mr. Phillips, now playing on the smaller time around New York.

"No more vaudeville for me," said Goff during the week. "I'd rather have my little old contract for forty with two shows a day, and take everything that goes with it than to monkey around with this stuff anymore.

"Why, on Christmas Day they locked me up at the Yorkville, and sent my dinner in. Now that ain't regular show business is it? I'm through, and just slip it over I am open for either Wheel next season."

ONE DEFINITION.

Chas. H. Waldron, the Boston burlesque manager, in an interview with a newspaper man, paid his respects to the motion picture theatres by saying that they have injured the business of the high priced theatres more than most managers are willing to admit. "Managers are the greatest people in the world to make excuses for bad business," he declared, "and they seldom pick the correct solution. The moving picture houses have the same effect on theatregoers that the sandwich had on the hungry man. He didn't intend to go without his dinner, but he carelessly ate a sandwich in the afternoon, and it spoiled his appetite."

DEATH OF CLYDE DARROW.

Late Wednesday afternoon Sam Scribner received a telegram from Cincinnati containing the information that Clyde Darrow died in that city Tuesday night. The wire gave no further particulars than the fatal ailment was stomach trouble.

Miss Darrow had been for many seasons leading woman of Louis Robie's "Knickerbockers." The company played Cincinnati last week. Miss Darrow's illness prevented her going with the company to Louisville. Although deceased had been identified with burlesque during most of her stage career (principally with the "Knickerbockers), she ventured into melodrama for one season as a leading woman. She has a mother and two sisters living in New York and the remains will probably be brought here for burial.

$150 WORTH OF HURT.

Springfield, Mass., Dec. 29.

While "The Golden Crook" played here last week, Ida Crispi, the principal woman with the show, sang her "audience" song as usual. During it Miss Crispi spins post card photos of herself into the orchestra while singing something about taking the card home.

A couple of days after the opening a young man called on Harry Jacobs, one of the owners of the show, saying Miss Crispi had struck him on the bridge of the nose with one of the postals. Doctors fixed him up, but the bill was $150, which he would like to have. Mr. Jacobs asked the youth if he wouldn't rather have a position as press agent, and then told him a story of what happened in Rochester some years ago. But the young man repeated his claim for damages and refused to consider it a joke. Jacobs didn't think it was a joke either the next day when a deputy sheriff with attachment papers presented himself at the theatre, levying upon the property of the show for the amount of the alleged bill.

The attachment was bonded, and Jacobs says he will defend the case to the last ditch. He also remarked that if he ever met that nose again, there would be another suit for damages against him.

"And that happened in Springfield, too," added the manager. "Gee, $150 in Springfield!"

"COOCHER" WITH GOOD SHOWS.

Wheeling, W. Va., Dec. 29.

Harry W. Rogers, manager of the Apollo, this city, has been appointed the manager of the Gayety, Columbus, O., as well. Each house plays the shows of the Columbia Circuit, the towns "splitting" the week for the traveling companies. Mr. Rogers will spend three days of the week in each city. Tom La Rue, assistant manager at the Apollo, will be in charge there during the manager's absence.

The report that Wheeling would be dropped from the Columbia Circuit is denied by Mr. Rogers, who says the business has been entirely satisfactory.

Last week, with two of the best shows on the Columbia Circuit appearing at the Apollo ("Merry Whirl" and "Columbia Girls"), a notorious "cooch" dancer was the added attraction at the house for the full week.

PINCHED A "COOCH" SHOW.

Columbus, Dec. 29.

Chief of Police O'Connor took exception to an "Oriental" show which had been established in a store on North High Street, and taking a squad of policemen with him swooped down upon the place, arresting the outfit. He had previously sent detectives to look the show over. Upon a report that the dancers were not clothed properly for cold weather, the chief decided in the interest of health and morals to close the place up. Seven men and three women who danced were placed under bonds for trial the last of this week.

PAYS DIVIDEND OF 10 PER CENT.

Washington, Dec. 29.

The Gayety paid its first dividend of the season last week to stockholders, 10 per cent.

TWO OPENINGS MONDAY.

Boston, Dec. 29.

It is now expected that the new Casino on the Columbia Circuit will open Monday, Jan. 3.

The new Columbia, New York, is in readiness to open the same day.

The unexpected opening of the Casino has caught the Howard wholly unprepared. The Howard management figured on every date in sight excepting Jan. 3, and up to Wednesday had no special feature engaged to offstand the opposition. The Howard will probably be obliged to place in its own bill some turns doing two shows daily in order to build up the vaudeville part of the performances.

—

Gus Hill, Bob Manchester and Fred Irwin will comprise a committee planning to witness the opening performance at both theatres. They will leave here Monday morning at 9 o'clock, reaching Boston in time to see the curtain rise on the matinee performance at the Casino. They will not linger to see much of the show, but will take a train from Boston, which will return them to New York before the evening performance at the new Columbia will be far under way.

FILLING IN "AVENUE GIRLS."

James H. Curtin has looked over his new possession, "The Avenue Girls." As a result of his observations some changes will be made during the present week of the show in Toronto. John F. Burke, Wm. Holland and the Bastedo Sisters will retire Saturday night; their places will be taken by Chas. Nelson, Mamie Millege and Hazel Sanger.

Minnie Lee also will appear. Miss Sanger was lately with Irwin's "Big Show." It was "The Avenue Girls" which gave the Empire house in Schenectady its largest Monday matinee of the season last week.

LEAVING "THE AMERICANS."

"The Americans," a burlesque show managed by Edwin D. Miner, who also runs the Eighth Avenue Theatre, New York, will lose its two principal comedians Jan. 8, when Edgar Bixley and Henry G. Fink leave the company, going into vaudeville.

"The Americans" as a show was sustained while around New York through the efforts of Messrs. Bixley and Fink.

CHANGES PRINCIPAL WOMAN.

Washington, Dec. 29.

Ethel Kirk opened with "The Star and Garter Show" here last week, replacing Mrs. John T. Powers, of The Powers, who have returned to vaudeville.

PETER DONALD AND META CARSON.

The clever duo of Scotch entertainers are again in New York this week, appearing at the Fifth Avenue in their refreshing number. They have just returned from a round of the Orpheum Circuit houses. On Jan. 6 they start west again, booked for forty weeks over the same time.

Mr. Donald and Miss Carson have been successful in winning approval all over.

They desire to take advantage of this opportunity to wish their friends at home and abroad a Happy New Year.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Happy New Year!

Dr. Herman L. Reis is again about.

Kara, the foreign juggler, is on the Morris time.

Heeley and Meeley sailed Wednesday last for London.

"The Jolly Bachelors" are due to open at the Broadway, New York, Jan. 6.

Marie Dainton will play over the Orpheum Circuit commencing next March.

Shannon and McKenzie replaced Rice and Prevost at the Plaza on Tuesday.

Alfredo's Monkeys, a foreign act, is playing the small time around New York.

The Six O'Connell Sisters are back again in Billie Burke's "Foolish Factory."

James Thornton will make a return trip over the Orpheum Circuit next July.

The Morrissey Sisters and Brothers are a new act showing this week for the first time.

Alice Lloyd has won a big success on her first appearance in San Francisco this week.

served this week for Fougere at Hammerstein's.

Haines and Vidocq have the place re-

B. A. Myers, Fred Zobedie and C. W. Bennett, all ill recently, are recovered or recovering.

"The Divine Myrma" opens at the American, New Orleans, Jan. 3, for a stay o ftwo weeks.

The Musical Cuttys open at Cincinnati Sunday for a western tour, placed by the Casey Agency.

Meirer and Mora are returning to this side to open at Winnipeg, Jan. 31, for Sullivan-Considine.

"The Woman in the Case," the illusion shown at Hammerstein's for one week, is playing the smaller time.

The Carroll-Gillet Troupe, acrobats, open on the Orpheum time, April 10, booked by Burke & Hayes.

The Henry Girls, a couple of juveniles, state they are known as "The Two Kids," not "Just Kids."

The amount claimed by Geo. Homans for commission from Kate Elinore and Sam Williams has been paid.

The Keatons will not go with "Dick Whittington," but have taken up their vaudeville bookings once more.

Minnie Dupree commenced a Western tour last Sunday, opening at the Columbia, Cincinnati, placed by Pat Casey.

Ill health has obliged Chas. W. Goetz to forego his vaudeville tour with Noadie Herr. Miss Herr will appear alone.

"The Merry Widow and the Devil," Jos. Weber's traveling show, disbanded in Washington last week. Poor business.

Hal Davis has retired from the agency business and has located in Detroit, where he is engaged in the automobile trade, it is said.

R. A. Roberts holds over at the Fulton, Brooklyn, next week, when he will present his latest protean piece, "Cruel Coppinger."

Leo Carrillo is now booked solid for the remainder of the season, having received the Poli Circuit, commencing Feb. 14.

Tom Edwards, the English ventriloquist, holds bookings on the United and Orpheum time until 1911, placed by Alec. Fischer.

Mildred Stoller will play vaudeville in a pianolog very soon. The act, written and arranged by Eddie Clark, is ready for a showing.

The Fred St. Onge Trio are to open at Birmingham, England, Jan. 3, playing three or four weeks around there before returning to New York.

Marcus Loew, the People's Vaudeville Co. head, is at Atlantic City, figuring how to make the jump from there to Liverpool on a "split" week.

John Slavin will present a miniature version of "A Knight for a Day," when appearing in vaudeville Jan. 10, at Yonkers—for the "try out."

There have been three fire scares in the Long Acre Building recently. M. McNulty, formerly the Saranac Hotel boniface, is often seen about the building.

Among the headliners next week at the Percy G. Williams houses will be Princess Rajah at the Alhambra, and the Johnson-Ketchell Fight Pictures at the Greenpoint.

The Aborns has disposed of their So. Framingham, Mass., vaudeville-picture theatre to Counihan & Shannon, who sold their Majestic, Perth Amboy, to Keith-Proctor.

Wayne and Melville, a couple of young and pretty girls, are presenting Wynn and Lewis' former act, including Wynn's "hat." It is an odd sort of turn for girls to handle.

Geo. M. Leventritt, attorney for William Morris, Inc., left New York Wednesday for a quick trip to San Francisco and back again. The lawyer goes on a special mission.

Anna Held opened her Chicago engagement at the Colonial in "Miss Innocence" Sunday night, and has since been doing big business, in spite of some adverse newspaper reviews.

This Christmas was the low-water mark in presents for agents. A bad all around season is held accountable, though a couple of the agents will be out in new suits within a day or so.

Arthur Henry, of Lillian Wright and the Henry Brothers, was married in Detroit, Dec. 21, to Leah Mower, one of Will Rossiter's "Esquimoux Girls." They have prepared a vaudeville act.

The other day Hugo Morris telephoned a foreign act saying the circuit would play it at $80 per. The answer came back: "I don't want that. $70 or nothing." Then Hugo cut it to $60.

Fougere opens at the Star, Brooklyn, Monday with "The Serenaders." The four weeks booked for the French woman in burlesque will be divided among each of the four Hyde & Behman houses.

Collins and Hawley, the dancers, are advertising that they wrote a manager asking if everything was "O. K." The manager replied it was not, as he could not afford to play an act at that figure.

A divorce was granted to Mrs. Andrew Mack this week, upon the report of the referee, Leo W. Harburger. Mrs. Mack's real name is Mrs. Alice V. McAleen. Her former husband's proper name is William A. McAleen.

Kitty MacDonald, private secretary to Percy Williams, was among the number of fortunate ones who were pretty well loaded down with beautiful Christmas gifts. A solid gold fan was the prize in her collection.

Hines and Remington were the special Christmas Day feature at the Alhambra, Stamford, Conn., where they tried out their new act, "Doing Uncle Sam." They remained at the same house during (this) holiday week.

George Cameron, the author of "Billy," has applied for an injunction against the Shuberts to stop them from further presenting the piece, claiming it had been harmed through the managers supplying a ninferior cast in numbers.

Tom Dempsey will start on a travelog tour Jan. 10 with "Rambles Through Ireland." Ethel Clarise will accompany the lecturer as a harp soloist. Stuart Lethow is to be the road manager. The tour is under the direction of Billie Burke, at one time Dempsey's partner.

Harry Atkinson has two more weeks of vaudeville before sailing for London on January 18, booked to open at the Coliseum. After his English engagements he goes to Vienna for four weeks, returning to America in time to begin the Orpheum tour on June 6 next.

Walter H. Bartholomew, manager of The Friars' Club for several months, will retire after Jan. 1, to take a try at producing acts in vaudeville. He is now perfecting "Maids and Middies," which will employ four men and as many girls. Eddie Pidgeon is interesting the U. B. O. in booking the act.

Another "fad" struck vaudeville this week, when two theatres placed "electrical acts" to use up a little of the advance advertising Hammerstein's has given the advent of Dr. Herman at that house next Monday. The American placed "Magneto" on its bill, with loud noise about him in the Sunday advertisements. The New York has "Dr." Volta. It's a good thing Hammerstein's didn't bring over those trained cows last summer.

It was a fortunate and rare show on Monday which had its bill complete for the first performance. The storm all over the east caused uncountable and long delays, no one or shows making "jumps" according to schedule. Most of the vaudeville houses prepared with additional acts against the emergency. One train from Baltimore came into New York nineteen hours late (a four hour run). The railroad stations around New York were filled with waiting actors for trains to leave, also delayed at this end in starting. A man in one act said when his star left the depot to return home with her husband: "What do you think of that? They are going home to bed, and I must stay here." The only momentous happening was the near job Fred Ward had. It was all excitement around Hammerstein's lobby. "Fred Ward was going to work"; Waterbury Brothers and Tenney could not arrive on time. Ward kept rehearsing his monolog when he wasn't saying "I've got a job." Ten minutes before their time on the program, the brothers and Tenney walked in the theatre. Now Ward will rest again for three months.

WAITING FOR NEXT WEEK.

Everyone concerned in "small time" bookings and houses is waiting for next week. They want to see it arrive and find out what New Year's is going to bring to the very badly tangled up "small time" situation.

The agencies were quiet this week. The special meeting called for the Independent Booking Agency for Jan. 4 settled for the time all visible strife in that office without lessening in any way the soreness between the managers.

The trouble in the I. B. A. during the past two weeks, reported in VARIETY, is said to have brought about a feeling of uneasiness among the outside managers with the I. B. A. An impression has been given out that at the Jan. 4 meeting all will be harmony, but it is fairly certain from information that Feiber, Shea & Coutant will happen along then with a proposition built to suit conditions. Unless it is agreed upon to the firm's satisfaction, there's little doubt that the difference now on the edge will at once topple over on the wrong side. Though Feiber, Shea & Coutant prevail against their associates, there is no surety that either M. R. Sheedy or J. J. Quigley will remain friendly. Mozart's position probably will be to do everything possible to preserve the life and title of the I. B. A. As it stands just now no one in the I. B. A. can foretell the future of the agency.

No change has occurred in the situation involving Joe Wood and the "Schenck houses" (People's Vaudeville Co.). When the Columbia Theatre Building is in readiness, the People's will move in and book direct, reiterated Mr. Schenck on Wednesday. There was some comment early in the week through Schenck booking with Joe Shea, but he said there was nothing unusual in this and that he would make no connection with Mr. Shea.

It has not been settled by Joe Wood what he will do, other than, as he says, to take a vacation for two weeks. Wood may be found with Schenck, or in an office of his own, or back in the former suite occupied by him at 1358 Broadway, now held by the NYBO, in which Wood is believed to be still interested.

The present offices in the Long Acre Building of the Wood Agency may be taken by the Leo Circuit. Joe Leo stated this week that he would not form an alliance with the United Booking Offices though invited. Leo seems to have the impression that if he "books in" with the United that will mean a "split" of his 5 per cent. commission, leaving him two and one-half. That's not profitable, says Leo, and while he is not adverse to the United playing his acts through its Family Department or any other way, the full 5 per cent. must come across is the way Leo puts it. He also states that the thought of any agency, no matter how big, "securing" any of his small time houses never troubles him.

It is claimed by the small time agencies that if all of that class moved from the Long Acre Building, the United's Family Department might find itself in difficulties to secure material for the shows handled through it.

LARGEST "POP" HOUSE.

Boston, Dec. 29.

The largest popular-priced vaudeville theatre in the country, having a seating capacity of more than four thousand, is to be erected on Tremont Street, near Berkeley, for the Gordon Brothers Amusement Co.

It will be known as the National Theatre, and is to be completed by August, 1910, by Architect C. H. Blackall and contractors George A. Fuller Co.

BARS JO PAIGE OUT.

It is reported that Jo Paige Smith, who formerly booked the shows for A. M. Bruggemann's theatres at Hoboken and Paterson, N. J., has received a communication from Bruggemann stating all employees of the two theatres have been notified to refuse Mr. Smith admittance.

The Bruggemann houses are booked through the Independent Booking Agency. Very often acts "hide" away on the time of the I. B. A. through changing names. This happened last week at the Hoboken, Empire, when Mr. Smith courteously saluted Bruggemann, at the same time explaining to him that two acts on the program were not working under their own titles, and had played the theatre when Smith attended to the engaging of turns for it. This, with Mr. Smith's habit of dropping in very often, sometimes lingering long enough to tell an act or so how many weeks the United could give it, caused the manager of the theatre to adopt the preventative as he supposes of keeping Jo Paige out.

Mr. Smith is not the sole baree, however. The letter of information states "any employee of the United Booking Offices or anyone affiliated with it."

"LEO CIRCUIT, INC."

The Leo Circuit has had the "ink" placed on its title. This week Joe Leo ordered the incorporation papers to be drawn. His brother entered the office on Monday.

Commencing Dec. 27, Leo booked a bill of three acts for the Orpheum, Bayonne, N. J., located at 10 West 23d Street, in that town. It is opposite the Bijou Theatre. Houses in Rahway and Rutherford, N. J., fell into the Leo office this week.

On top of his bookings Leo has found time to produce "The Five Vaudeville Maids," one of his "exclusive acts." It will be played by Leo on the best time if proving capable of maintaining a position there. Leo thinks it will.

REFUSES WINTER GARDEN A LICENSE.

Cincinnati, Dec. 29.

Mayor Galvin has definitely decided that he will not issue a license to the Phoenix Winter Garden and Ball Room, a newly completed structure at Ninth and Race Streets. The projectors completed the building without finding out whether a license would be issued. Protests from residents in that section came in thick and fast, and after issuing a temporary permit, the Mayor decided to refuse to allow the resort to run.

Aside from the objection mentioned, the Mayor is not convinced the place will be properly conducted, and the fact that the building does not comply with the fire laws is a further and final reason.

NEW YORK ROOF OPENS.

On the worst night known in New York in several years, the New York Roof started business last Saturday. It was Christmas Day. All over Times Square the wind howled and the snow blew.

No one with a home and any sense would have ventured forth, but over 400 people witnessed the performance up in the air and liked it. The admission was 10-15-25. Mostly the twenty-five cent seats were taken.

The Roof has been decorated with American flags, the windows at the sides and rear closed in with picture placques, and on the floor carpet has been laid. The seating capacity seems tremendous. The Roof is comfortable and though a very windy night, it was not cold, though somewhat chilly, through only one-half the steam pressure being on.

An outside ticket seller is on the walk in front of the New York, and Walter Rosenberg has placed a peachy looking girl in the inside box office.

"Dr." Volta headlined the first show of four acts. An almost new bill went in for the week's performances, placed by Joe Wood.

The "dope" around the New York Saturday night, considering the crowd then on hand, was that Mr. Rosenberg had picked a winner to a certainty, the question remaining only what the Roof could make weekly. The rent is $16,000 yearly (for nine months) and the total weekly expense will not exceed $950.

GANE BOOKS THE LIBERTY.

Through the influence of Felix Isman, and his possible interest in the theatre along with Al Woods, William J. Gane for the Moving Picture Co. of America (Isman-Lubin-Gane Agency) will book the vaudeville shows to play the New Liberty, East New York (Brooklyn) commencing Jan. 8.

The same office will likewise book for the Lubin house (Bijou), in Reading, Pa., when the remodeling of that theatre is completed. Lubin's Twins in Baltimore is also to have its capacity increased, when the grade of show will be advanced through the M. P. Co.

MAGICIAN BURNED TO DEATH.

Pittsburg, Dec. 29.

Joseph Estep, a magician, playing under the name of Leroy, was burned to death last Thursday afternoon during a fire in a moving picture place at 1404 Fifth Avenue.

Estep was operating the picture machine when the film exploded. His young wife, who was also burned, watched her husband's death struggles from the outside of the operating room, looking through a small aperture. The unfortunate man was from San Francisco, and 41 years of age. He was temporarily running the reels off, until the regular operator recovered from an illness.

S.-C.'s EMPRESS OPENS.

Cincinnati, Dec. 29.

The Empress, Sullivan & Considine's new theatre, opened under auspicious circumstances Monday to capacity business.

The bill was voted a big one for the price. It included Dolan and Lenharr, Mitchell and Cain, Vera de Bassini, Francella and Co., Bothwell Brown, and the Merry McGregors.

THE "HIPPODROME" CRAZE.

Preparations are going on as fast as practicable for the opening of "Hippodromes" in ball parks all over the country when summer comes again. As printed exclusively in VARIETY, the organization of a syndicate which includes Max Anderson, James E. Fennessy, Mike Shea, John Harris, Harry Davis, Garry Herrmann and several other amusement men, has been organized for the purpose of placing shows in ball parks of the National League and American Association. It is said that this combine has already gained control of both parks in Chicago, the Polo Grounds, New York; National League Park, Boston, and ball parks in Cincinnati, Philadelphia and Pittsburg.

The unusual combination of names mentioned above is brought about through the ability of the various men to "swing" ball parks in certain towns, or to be of service in other directions in furthering the scheme.

Mitchell Mark, a Cleveland vaudeville "small time" manager, claims to have secured the ball park in that city and is, it is said, out for other locations in minor cities of the middle west.

The American Hippodrome Co. has been incorporated in Albany with Paul Leibler as its general manager. This will be a third element known to be already in the rush for ball parks. The field is very extensive, for there are many leagues with ball parks in cities of good size which have not, as yet, been taken up by any of the forces, so far as at present known. These "Hippodromes" will be of greater benefit for vaudeville artists than summer parks ever were. It will require from fifteen to twenty acts to give a show along lines which will probably be followed.

Ballets, fireworks, "sight" acts, and "dumb" acts of all descriptions will be called into service on the one or two stages and in the circus rings, placed in front of the grandstand for the performance. By an arrangement of calciums, "spots" and flaming arcs, the stages and rings will be fully lighted. There seems to be a general belief that this style of shows will make serious inroads in the business of circuses this summer, if the present prospect of a general spread of "Hippodrome" entertainments is fulfilled.

HERE'S A TIP.

Low priced acts playing New York may use a new legal procedure in collecting unpaid salaries, to wit: Jailing the defaulting manager for fifteen days.

This is pointed out in the case of Ada La Mar. Through her attorney, M. Strassman, Ada recovered judgment against James Macagnano, proprietor of a moving picture place at No. 180 Thompson Street, New York. She engaged to play at that house week Nov. 8 at $17 per week. The testimony was to the effect that she received only $2 on account, although she had done fifteen turns on Sunday.

The suit was brought before Justice Dinneen in the Municipal Court. The court returned judgment for the plaintiff together with the right to arrest him and confine him in Ludlow Street Jail for fifteen days. This procedure is possible, however, only when the salary claimed is less than $50.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Columbia Theatre, Cincinnati, Dec. 24.

Editor VARIETY:

I wish to draw your attention to an omission in the advertisement on your back page this week from William Morris. He gives an extract from the Cincinnati Enquirer, wherein it states that "Griff offered nothing of a novel or skillful character, that had not been seen here." The omission consisted of the words "over and over again," following the word "here."

I am just as anxious as Mr. Morris evidently is to show the incompetency of the Enquirer's critic. *Griff.*

New York, Dec. 23.

Editor VARIETY:

Just a little something about accepting contracts for Pubillone's Circus, in Cuba and Mexico.

We accepted a contract from Richard Pitrot to play Havana, Cuba, for six weeks. After playing eleven days in Havana, we were sent to Merida, Mex., having no choice in the matter. Played Merida sixteen days receiving ten days' salary.

At the end of six days we were suddenly ordered back to Havana, with six days' salary due us. Arriving in Havana we were put in quarantine for six days. When released we reported to Pubillone's and asked him when we were to go to work. He ordered us to Regla, a suburb of Havana, where he was showing at the time. After waiting until evening we learned our baggage had never left Havana.

Later in the week we asked him for our salary overdue. He offered us $40. We said we had a week's salary due, whereupon he pocketed the $40 and told us very forcibly we were discharged; that he would not pay us a cent.

We engaged a lawyer and brought suit. After three days we had to compromise with him for six days' salary and one-half fares back to New York, out of which we had to give the lawyer one-half.

In all we were seven weeks in Cuba and Mexico and received a trifle over 3 weeks' salary.

Vannerson, LeRoy and Vermette.

Fort Wayne, Ind., Dec. 22.

Editor VARIETY:

There appeared in the last issue of VARIETY an advertisement inserted by The Musical Cates, replying to our "ad" in your anniversary number. Our ad. read "We haven't the world's largest Saxophone, but we certainly play what we have got." We didn't say we played better than anyone else, and we don't know who has the largest Saxophone, neither do we care.

There has been so much advertising about large Saxophones, we put that in for a joke, the same as the VARIETY joke in the same ad., and we don't understand how the Cates got that shoe on their foot.

We have been acknowledged to be expert entertainers on Saxophones, but we take off our hats to Lew Wells, with apologies to him for having printed his name.

We do not know the Musical Cates, but we do know that their reply to something not addressed to them and in which they referred to us as "knockers" has caused people who know us personally to have a good laugh.

Billy Walters, a cornet virtuoso of recognized ability, is our third partner, and was formerly of Howe, Wall and Walters.

We will also state for the benefit of anyone who saw our act with Field's Minstrels, that we are not doing that act now.

Woods, Ralton and Co.

New York, Dec. 27.

Editor VARIETY:

While on Broadway the other morning, I heard London "knocked" to beat the band, by an artist, who had paid an "if it" visit to that fishing village.

His opinion of London music halls, orchestras, managers and things in general would do credit to the Spanish Inquisition days.

Please let me give my opinion of America. Your music halls, great; orchestras, splendid; managers, most polite and obliging; in fact were I not English I would say, when I die, "bury me under the Stars and Stripes."

Now for the secret of my infatuation for your country: "I have made good here."

Success means a lot.

I wonder why that artist "knocked" London?

Albert Weston (Karno Comedy Co.)

Edgar Selwyn will be starred next spring by Henry B. Harris in "The Scarecrow," a new production.

EDNA PHILLIPS and CO.
In the screaming farce comedy,
"LOST: A KISS."
K.-P.'s 5th AVENUE, JAN. 8.

MAKES CLAIM OF "COPY."

"Berzac's Comedy Circus" through Cliffe Berzac, its proprietor, claims that "Rex's Comedy Circus" is a "copy act" of his original production. There seems to be no dispute that the two acts are identical in frame-up, and there can be no question but that Mr. Berzac first presented his number on this side.

Berzac lays stress on his rights to what is known as the "revolving table," also in use by the Rex show. This table was employed by Berzac when he first presented his act in New York City some years ago.

A peculiar coincident of this "copy" claim is that both acts are playing this week at Percy G. Williams' houses. Berzac's act is closing the program at the Orpheum, Brooklyn; Rex's is opening the show at the Colonial, New York.

Mr. Berzac says he has placed the matter with the White Rats for such relief as may be gained by that action, and unless the "copy" ceases imitating his act, Berzac states he will apply to the courts for an injunction.

Rex's Comedy Circus has been booked as the premiere attraction at the opening of the Peyret Theatre, Havana, Cuba, for vaudeville on Jan. 8, to remain there two weeks. It will sail within a few days.

"DOUBLE-HEADER" "GIRL ACT."

If present negotiations pending between Martin Beck and Jesse L. Lasky are brought to a successful issue, Mr. Lasky will organize a musical comedy stock company of twenty-five people to present his production, "The Love Waltz" and "At the Waldorf," over the Orpheum Circuit.

The plan is for the Lasky Company to play two weeks in the customary week stands on the chain, and double the time in the other cities, playing either one of the pieces each week.

The advantage to the Circuit is the ready supply of "girl acts" for two or more consecutive weeks with the drawing power for the hold over stay through the popularity the traveling stock company is expected to locally create. Mr. Lasky with this in view will select the prettiest and "best dressers" (on and off) on the market, if ordered by Mr. Peck to proceed. Transportation saved for the second week's stay will also be an item for the Circuit in the scheme.

For Lasky, the procedure will give his double act a route of seventy or eighty weeks, and may be the initial step towards perpetual booking by the Orpheum of "Lasky acts" in this manner.

GOING AFTER HOUSES.

Harry Whitlock, of the NYBO (New York Booking Office), will leave the latter end of this week for a trip through Pennsylvania when he will gather in some small time theatres for the agency, says Mr. Whitlock, who claims to have had several managers receiving acts from other offices voice complaints to him. He wants to look the ground over.

This week the NYBO is booking for the Star Palace, Patchogue, L. I.; Tompkins Avenue, a new Brooklyn "store show," and the Star, Hackettstown, N. J., a regular theatre. The Patchogue place "flopped over" to the NYBO from some other agency. The Palace, Fordham, is another addition.

REVISED LAUDER ROUTE.

The route for the Lauder Road Show was given out at the Morris office this week. In it a change occurs at Denver, the show stopping over there on Jan. 3, playing the Curtis instead of the Auditorium. The Auditorium is a Shubert house, with a capacity of 4,000.

The reason for the change was not made known, but the Shuberts are suspected.

At San Francisco it is reported there may be a hitch in the traveling company appearing at Dreamland Rink. Morris Meyerfeld, Jr., president of the Orpheum Circuit, is understood to be interested in this property, and will use his influence to stop Lauder playing there, though William Morris states nothing can arise to prevent it. If anything should, the Valencia, San Francisco, under the control of William Morris, Western, Inc., may be the show place for the troupe.

The revised route is:

Jan. 3, Curtis, Denver.
Jan. 4, travel.
Jan. 5, Tabernacle, Salt Lake City.
Jan. 6, travel.
Jan. 7-8, Simpson's Auditorium, Los Angeles.
Jan. 9, travel.
Jan. 10-15, Dreamland Pavilion, San Francisco.
Jan. 16, travel.
Jan. 17, State Armory, Portland.
Jan. 18, Armory, Tacoma.
Jan. 19, Imperial Rink, Vancouver.
Jan. 20, State Armory, Seattle.
Jan. 21, State Armory, Spokane.
Jan. 22, Broadway, Butte.
Jan. 24, Auditorium, St. Paul.
Jan. 25, Auditorium, Minneapolis.

Matinee and night shows will be given on all dates excepting the first day at San Francisco and at St. Paul, when night performances only will take place.

The special train the Lauder show is to travel in consists of two Pullmans and a baggage car. One of the Pullmans is a private car, with accommodations for twelve people. Seven will travel in it. They are Mr. and Mrs. William Morris, Mr. and Mrs. Lauder, Julian Eltinge, Tom Ballance (Lauder's brother-in-law) and Joe Pyle, treasurer with the company.

Salt Lake City, Dec. 29.

Salt Lake is divided into two camps over the proposed appearance of Harry Lauder and Julian Eltinge in the Tabernacle, the big Mormon central religious edifice. Non-Mormons say the Tabernacle is the proper place for vaudeville. Many Mormons believe that entertainment amounts to desecration of the Tabernacle and object strenuously to it.

FREE SHOWS; NO LICENSE.

Whether a theatrical performance given in a dry-goods store is any different from one in a theatre is what some managers have been wondering during the past week.

To attract patronage from holiday shoppers some of the big department stores gave vaudeville performances on improvised stages. Showmen in the immediate vicinity seemed to think a license should have been taken out; though the shows were without admission.

Leona Pam is appearing as a "single" at New Rochelle this week.

LONDON NOTES

VARIETY'S LONDON OFFICE.
422 STRAND, W. C.
(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Dec. 21.

Arguments between the managers and artists are occurring over the extra payment for matinees. The artists claim some circuits cut regular salaries down enough to even up for the extra matinees. The Holborn Empire is one mentioned.

The new Palace contract, containing a clause barring artists from other halls in Glasgow, besides the Alhambra, is causing talk here. Now a foreign act booked at the Palace under the new contract would probably be immediately barred from playing the entire Stoll tour. Stoll has two houses in Glasgow.

In Glasgow the pantomime season is on, and business at the halls has dropped. The Palace management runs a panto next to its theatre there.

When Daisy Harcourt sails for America she will take back six new songs. The same number of new gowns will take the same trip with the comedienne.

It is a laugh to hear about some agents who stand around the halls when a brand new turn opens. If it happens the act is a success, a grand Marathon is started for the stage door. It doesn't seem to matter if the turn has an agent.

Vardon, Perry and Wilber were hurt when reading their last week's advertisement in VARIETY. It stated they were doing "six a day." The boys are playing six shows a week at the Empire. They want everyone to know they are up against a pretty soft thing.

George Hall, who is topping bills all along the McNaughton Circuit, will come into London to play the Syndicate time Jan. 17.

The Christmas program at the London Pavilion will be headed by Vesta Victoria. The added attractions are Harry First and Joe Peterman. Mr. Peterman will present a new act called "The Butler's Concert."

There may be war between an American act and a circuit over here, according to a report saying the act signed contracts for a certain figure. When the confirmations came back, they included all the matinees in the act's regular salary. It is said that the first contract stated matinees were to be extra, and the salary was to be the same without them.

Gardner and Stoddard surprised almost everyone at the Alhambra last week. They made the audiences laugh their heads off. This was thought an impossibility. The team have nothing to worry about during their engagement there.

Jessie Hiatt, of the Hiatts, a musical act, was claimed as a victim to the roller-skating craze when she fell and broke her arm at Olympia while on the rollers. The turn will remain idle during the mending process, about three weeks.

Chung Ling Soo, the conjurer, will remain in London for a few weeks. He is playing the Hackney Empire now.

"The Auxoto Gramophone" is counted as a turn at the Alhambra. Its perfect sounds send over a song by Caruso and another by Tetrazzini. The instrument is a very good "fill in" turn.

Herbert Clifton will sail for America shortly after Christmas for a six weeks' visit. Although Mr. Clifton has no time booked, he will no doubt give a trial at some New York vaudeville house. He is a singer of some note on this side.

The Saturday matinee which the Alhambra lately put in is likely to be withdrawn in a few weeks.

Last week in Glasgow no less than fifteen American acts were at the halls in that town.

The pantomime season will be on the Monday after Christmas or "Boxing Day." The Drury Lane and the Lyceum both have selected the story of "Aladdin" for their productions. At the Drury Lane, Wilkie Bard and George Graves are to be the comedians, while George Ali will play the animal, this time a cat. Marie George will be the principal boy.

Frank De Lent in his first showing on the Stoll time last week, Coliseum, Glasgow, immediately scored.

The Mayvilles and Bransby Williams will sail for the States Jan. 1 to open on the Morris Circuit.

Yvette Guibert's interview in a daily here about America and its love for the spending dust caused an Englishman to remark: "I am just thinking what Miss Guilbert would say if she were asked to go over to the States to play a series of Charity Matinees."

Amelia Bingham seems to be sparing no expense in engaging high priced actors. Guy Standing has been secured by the actress to finish her English season in her company.

In the case of the Oxford Music Hall, which tried to stop George Robey from playing the Empire on the ground that Robey had made an agreement with the late Mr. Payne (of the Syndicate) to play at the Oxford at this time, the Empire was successful, the judge saying the agreement between Robey and Payne expired with Mr. Payne's death.

An action came up in the courts last week in which the Surrey Theatre Co. was the defendant in a suit to recover damages for being cancelled by a company of actors (so called) who played an act called "The Suffragette." It was closed after the first performance. The judge didn't take long in deciding the Surrey management right.

EMPIRE, LONDON.

London, Dec. 21.

At the Empire this week a very good vaudeville show is given before the ballet appears. The drawback to the variety portion is the fact that two dog acts are shown in it. Harry Allister opens the bill, the position all against him. There were few people in when he was on.

Velancho's "Football Dogs," still the same laugh as ever, though also handicapped by early position. Vardon, Perry and Wilber, easily please with their quiet way of singing and dancing. The act is now making two changes and is framed up finely.

Dorothy Kenton never encounters trouble in getting over her banjo specialty.

"The March Hares" appear for the first time at the Empire, and are allowed to do a full act. The act has a few quiet but pretty numbers and it rests with the chief comedian (Dave Burnaby) to turn it into a success. Burnaby should use the others just as a chorus, and lead all the numbers himself. He has all the qualities that a good comedian needs, only in this act he holds back too much for the others.

Barnold's Dogs are a big established hit. The audience seemed to know them and a laugh was early.

The placing of George Robey at the Empire is practically a new venture for the management. There has been much speculation as to how the comedian would get away at this house. All doubts as to the comic singer making good were dispelled a minute after he was on. Robey just went in and captured the house almost immediately. His Empire success should open a new field for other comedians of his sort, but to find one as good as Robey in his own line would be rather hard.

The ballet came after Robey and everyone had a chance for a drink.

Tambo and Tambo are back from the continent, sailing for New York on the New York Dec. 22. They play the Morris time, returning here in a few months for forty weeks in the provinces.

At the Hippodrome for the Christmas attraction a production will be put on that will employ 70 polar bears.

Cyril Maude has been engaged to play in the Christmas production at the Coliseum, with Little Elise Craven. Oswald Stoll is after the legitimate people for his halls, making offers to all them.

The Empire, West Hartlepool, a new hall, opens next week, an addition to the Stoll Circuit. Amelia Bingham will top the first bill. Cornalla and Eddie will be the added attraction.

Another new dancing act, called "Old English Country Dancers," will make its first appearance here at the Coliseum, London.

"Mitislaw," the musical comedy sketch at the Hippodrome, will be taken off after next week.

The Empire Comedy Four, lately returned from the Continent, start their Stoll time at the London Coliseum this week.

The "Will o' the Wisps," another of the "Follies" sort, is now at the Hippodrome.

HOLBORN EMPIRE.

London, Dec. 20.

A fair bill for the slack season was put on at the Holborn Hall last week, George Robey heading.

The Musical Marvels, two men and three women, sing and play musical instruments. They finish with a series of tricks on violins, that seemed to please part of the house. One of the girls makes a try at being funny. Harry Russon in voice and actions working in "straight" attempts to be much like Whit Cunliff but he doesn't come very close. The red-nose style of comedy is suited to some.

"The Colonial Girls," a new "girl act," ought to get along if ever given a good space of time to do the act in. The girls look well, have good voices and can dance. Another comedian has hold of a seasick song. This time, Phil Parsons. The melody is very catchy but the imitation of anyone seasick never will be a pretty sight. Alice Hollander, "The Agony Kiddo," always shows herself a big favorite with her "make 'em believe it" style. It would be a treat to hear Alice sing a song in a regular way.

Fred Karno's "Yap Yaps" is a big scream, due to the great improvements since it opened. Gus Le Clere is back and shows up big in the leading comedy rôle. Young Jack Marks who, about six months ago when he started in the business, was called "Ikey Moe," came away in fine style with his Hebrew stories. He had a song with dance attached. If Marks would leave the dialect out when he is not quoting his characters, the stories would sound better. He wears no make-up.

De Caro's Sicilian Singers easily repeated the former success at the Holborn, but mostly through the soprano. This Sicilian woman has a great voice and makes little fuss in sending a song over. The tenor also ranks among the best of vaudeville singers. The act has left out the English naval officer and has profited.

Harrigan and Holt, a patter act, dressed as "bobbies," deserve credit for one thing, excellent memories. This pair turn loose more ancient history than any team now working. "I saw you come out of a saloon yesterday." "Well I had to come out some time." Even this was a mere child compared to some of the others.

Lena Verdi just escaped a "kidding" Monday night in her long drawn-out silly song. Someone has encouraged Lena.

Rose and Calvert put over a funny act, full of good comedy. It is one of the most pleasing turns now in the halls. The two have a burlesque of one of England's most popular dramatic sketch artists in some of his pieces. The woman looks well and plays an excellent "straight," while the man is just full of good comedy.

George Robey put over a great big solid hit. Robey's three songs are full of good laughs and his "Archibald, Certainly Not" a scream. Probably through lack of time this artist was made to close the show at the first house Monday evening for the "Royal Tokio Troupe of Japs" did not appear, though programed.

Eli Hudson and Olga and Egdar, with the reputation of the best musical act over here, are at the Coliseum.

Chas. T. Aldrich is in London, after a long provincial trip, playing the Coliseum.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Dec. 21.

Sam McVea, the negro boxer, has been engaged at the Olympia, and will make his debut on Dec. 17. The revue is still attracting, with promise of big crowds for the Christmas and New Year holidays, but it will probably be withdrawn in January.

The greatest day in the whole year for the music halls in Paris is Christmas Eve, called the Reveillon. At most places of amusement prices are doubled, and yet the houses are too small for the crowds out for the night. This year promises to be specially brilliant, and already the best seats at the Folies Bergere, Olympia, Alhambra, Moulin Rouge, Parisiana, Etoile Palace, etc., are booked. The cafes also remain open all night on this occasion, the same as on New Year's Eve. M. Combes, the manager of the Etoile Palace, will offer a supper to the vaudeville profession playing anywhere in Paris on Dec. 24, as usual.

Still another skating rink for the gay city. A new company formed in London has taken the site known as 11 Rue d'Edinbourg, for the purpose of building a rink to be known as the Skating Palace, a title already chosen by Parkinson and Barrasford for their rink in the Rue Amsterdam. There may be litigation over the name, though Manager Neighbour was the first to assume that designation. Crawford's rink in the Rue St. Didier will be probably also known as the American Skating Palace.

Some interesting additions were made in the program at the Alhambra on Dec. 16. Lucienne Malty, chanteuse, appeared in her repertoire resembling that of Lanthenay, which had given rise to a slight feminine quarrel during the day, but both made good in their respective acts, though Malty was visibly nervous at her debut. Amylla and her partner with their "danses exquises," did well. George Melies' Mysteries "black art" opened successfully, and Lordy's Dogs makes further variety to an excellent and very full program of sixteen numbers. There is no development on the question of this popular hall's future. In fact, it seems that the London people are anxious to keep their Alhambra for the present, and will deny the rumors of its disposal, though they cannot refute that offers have been made for months past. It ought to be a paying concern, so they can afford to wait.

33 1/3% OFF H.-F. ACCOUNTS.

Last September a great celebration of the discovery of the Hudson River and the sailing of the first steamboat upon those very same waters happened. It was a great week for New York. Everybody with a scheme to get a dollar got busy. Restaurants had an entirely new bill of fare printed, taxicabs fixed their clocks, and there was a grand "up-lift" in hotel rates.

New Yorkers in general rejoiced, for they contributed in sums ranging from ten cents to many thousands of dollars to the fund which made possible their days of pleasure. But they didn't contribute enough. The settlements which business men are receiving just now prove it.

When the last warship had departed, the committee of representative citizens began settling the bills. They had on hand a matter of $130,000. There were bills amounting to $200,000. The process of shaving and settling has not yet been completed.

Of a multitude of accounts, Pain's Fireworks Co. settled their $20,000 claim for $13,000. There were towing accounts, decorating bills and a whole lot of other debts settled at a discount of more than 33%—and glad to get the money.

"CONSULS" CHASED A "SINGLE."

Boston, Dec. 29.

At the Monday matinee, while "Honey" Johnson, a colored entertainer on the Bert Williams style, was working alone on the American stage, "Consul," the "monk," got a flash at him. The chimpanzee for some reason known only to his own kind and Darwin has an unearthly hatred for colored people.

The "monk" made after Johnson, who did the quickest sixty yards around the stage ever seen in Boston. The audience liked the finish of the act so well they applauded until Johnson, with his heart once more inside his chest, returned to the footlights, singing a couple of more songs.

ROLFE LEADING OWN ACT.

"The Rolfonians," carrying eleven people, will be launched on Jan. 17 at Reading, Pa., by B. A. Rolfe with himself in the lead, playing a cornet solo in the musical production.

The vaudeville managers have agreed with Mr. Rolfe that his name and presence in the new act would give it some drawing power. With his booking arrangements for the season placed with the Casey Agency, and other productions prepared, Mr. Rolfe has decided to appear on the platform for the remainder of the season to satisfy himself and managers if a producer's name well advertised on the billboards for years can help the box office by the owner of it appearing at last upon the stage.

Another Rolfe production, "The Leading Lady," with Margaret Haney at the head, opens for the first New York showing Monday at the Bronx.

"DICK WHITTINGTON'S" OPENING.

New Haven, Conn., Dec. 29.

Final rehearsals of "Dick Whittington" are progressing at the Hyperion Theatre in preparation for opening the new Shubert attraction at that house New Year's Eve. Six baggage cars were required to remove the scenery and properties to New Haven from New York, and a stage force of more than fifty people is now employed in making everything ready. After two days at the Hyperion the production moves to the Globe, Boston, for an extended run. Louise Dresser heads the large cast of principals, which also includes Eddie Garvey, Alexander Clarke, Post and Russell, Al Grady, Al Lamar and Kate Elinore. Laura Guerite will be the "Dick."

WISHES FOR 1910

BY BILLY GOULD.

The **U. B. O.** wishes William Morris in another business.

William Morris wishes the U. B. O. theatres were picture houses.

Jack Levy wishes he had Harry Leonhardt's legs.

Harry Leonhardt wishes he had Jack Levy's money.

Pat Casey wishes he could have just one more act—to make an even 10,000.

K. & E. wish **Shubert Bros.** a fire.

Shubert Bros. wish K. & E. the same and many of them.

Charles Frohman wishes himself a vaudeville manager.

Annette Kellermann wishes a week in 1914.

Eva Tanguay wishes herself back in vaudeville.

Capt. Churchill wishes the Cafe Madrid was his again.

The Lamb's Club wish their anthem to be "God Save the King."

Corse Payton wishes the opposition—whatever the opposition may be—as much success as the opposition wishes opposition.

Jas. J. Jeffries wishes something on one Jack Johnson.

Joe Keaton wishes Alfred Butt the measles and other things.

Harry Lauder wishes he could press it another thousand, just to see how much they really can stand.

Willie Hammerstein wishes he could win playing poker.

Valeska Suratt wishes lawyers would not charge big fees.

William and Irving Lewis wish the Review as much success in the future as it has had in the past.

The Review wishes the Morning Telegraph what Charlie Murphy wishes W. R. Hearst.

Lee Harrison wishes for a roulette wheel with three 8's on it.

Joe Woods wishes for a Class A Theatre.

Geo. M. Cohan wishes for Geo. M., Jr. I wish to see a Geo. M. Cohan Theatre in every big town in America before I die.

Shapiro wishes **Remick** what **Ted Snyder** wishes **Chas. K. Harris** would wish **Witmark's** to wish **Fred Mills.**

Geo. Considine wishes for another Metropole.

Martin Beck wishes for an Orpheum Theatre in ——

Percy Williams wishes for a headliner that will draw.

Oscar Hammerstein wishes the Metropolitan Opera House would play moving pictures.

Doc Steiner wishes Morris Gest a broken leg.

Izzy Ward wishes for a week.

Scream Welsh wishes himself back in New York because he misses Sherry's.

Mike Simons wishes Ren Shields would hurry and write their new big act.

Aaron Kessler wishes "Rajah" back in New York for a run.

Maud S. Ryan wishes the Gerry Society will not bother her when she returns to New York.

Ila Grannon wishes to originate a real nifty for black face purposes.

Polly Moran wishes Chicago was closer to London, so that Marie Clark could secure an English bun quicker.

Jake Stenard, the Cafe Vaudeville magnate wishes for a chain of restaurants in the East.

Jas. J. Corbett wishes the championship (heavy weight) to remain in—California.

Geo. Whiting wishes Percy Williams would open a few more theatres so that he could keep working regularly.

Fred Thompson wishes Bob Hilliard a big success with "A Fool There Was."

Joe Howard wishes "The Goddess of Liberty" a long run in New York.

Joe Weber wishes Joe Howard's wish.

Ticket Speculators wish for a dozen more "7 Days" every night.

The New Theatre wishes for some old plays.

The English actors in **The New Theatre** wish that the one **American actor** engaged in "the home of American plays and actors" would resign. (A new English actor arrived yesterday.)

Carter De Haven wishes it was Jan. 1, 1909.

Flora Parker wishes "ditto."

Geo. Rector wishes he could have the White Rats' clubhouse.

FRICTION LOOKED FOR WITH ASSOCIATED BILLPOSTERS

Committees of Owners and Circus Men Will Meet at Chicago, Jan. 10.

A committee representing the Associated Billposters (the men who own the bill-posting plants throughout the country) will meet a committee of circus men in Chicago Jan. 10 for the purpose of "signing up" for the ensuing season. Chas. Ringling, R. M. Harvey, Louis E. Cooke, Edward Arlington and other prominent circus agents and managers, will consult with a committee from the Billposters comprising R. C. Campbell (a retired general agent of circuses), Chas. F. Bryan, P. J. McAlliney, Barney Link, and J. F. O'Melia.

At this meeting an agreement will be reached as to the rate per sheet for posting bills in cities of various sizes, together with the number of tickets each posting firm shall receive, the compensation for removing banners after the shows have left town and a general understanding as to the business which is usually transacted between billposters and circuses.

The meeting is an annual occurrence. This year there is likely to be considerable friction over the situation here in New York, the only town where there is any real opposition to the posting combine. The opposition plant is owned by the C. J. Sullivan Advertising Co.

Through supposed influence with Tammany Hall the Sullivan plant is able to gather in all the choice locations, and has proven a formidable opposition to the Association plant, controlled by Barney Link and others. Circus men in signing the Association agreement bind themselves to use only Association boards throughout the country. Last spring the Ringling Brothers expressed great dissatisfaction because, under their agreement they could not avail themselves of the numerous excellent locations throughout the city which the Sullivans control. The "Two Bills" were likewise situated, and will again this spring be similarly handicapped unless a compromise is effected with Link and his associates at the forthcoming committee meeting.

It seems certain that Chas. Ringling, in particular, will make a stand for the privilege of going on the Sullivan boards with the Barnum & Bailey bills next spring. Louis E. Cooke, general agent of the "Two Bills," will probably be guided by Chas. Ringling's action. There is every indication of a lively session when the clans gather at the Auditorium.

In December, the working billposters held their convention, a peaceful one, at which an agreement was quickly reached between the billers and the circuses.

H.-W'S. PRESS MAN.

Chicago, Dec. 29.

Tom North will be general press agent of the Hagenbeck-Wallace show next season. He is now in advance of "The Newly Weds."

"DOC." FREEMAN MOVES.

Last Tuesday W. W. ("Doc.") Freeman took charge of "The Midnight Sons" at the Broadway, New York, and will manage the show for the rest of the season. He has of late been managing the Maxine Elliott by night, as well as attending to his duties in the Shubert offices by day. "The Midnight Sons" will go to Boston or Philadelphia for a run, after leaving the Broadway.

SHOWING ALL WINTER.

The Nat Reiss Carnival Co. is making a winter of it along the line of the Southern Pacific in Arizona and California. They played Tucson last week and are this week in Maricopa; going thence, for week stands, to Yuma, El Centro, Brawley and Redlands, the last three in Southern California. The outfit travels in eight box cars and two passenger coaches.

A GOLLMAR DIES.

Chicago, Dec. 29.

William Gollmar, one of the Gollmar brothers, but not a member of the firm operating a circus under that name, died at Baraboo, Wis., last week.

GENERAL AGENT WILLIAMS.

Chicago, Dec. 29.

Lon Williams will be general agent of both the Gentry shows next season.

THEATRICAL PHRASES
BY
HENRY CLIVE
NO. 6.
"OPENING IN TWO."

BUYS A CIRCUS.

The Royal Italian Circus, of a hundred or more animals (including 36 ponies and a baby elephant), now playing in England, indoors, was purchased by Cliffe Berzac and a Mr. Aarondale for $20,000 while Berzac visited England a short time ago. The show appeared at Hengler's Circus, London, for four years. In summer it plays under canvas.

Berzac may bring the circus to the States in the spring, combining with it his own "mule" and "seal acts," several in number. He may also make a connection with some standard circus over here to add his collection on a percentage agreement during the season's tour.

He is said to be now negotiating.

FRANK'S SHOW CLOSES.

California Frank's "Wild West" closed at Augusta, Ga., and went into winter quarters there. The company, excepting the Indians, will shortly play vaudeville under Frank's management.

Next season C. F. Hafley ("California Frank") will have a much larger organization, although the strength of his troupe this season has proven to him, he says, that the public prefers quality to quantity.

I. M. Sothern left New York for a visit to the John Robinson Show in Cincinnati and the Gollmar Show in Baraboo, Wis. He will publish programs next season for each.

THE BECK BENEFIT.

On Thursday afternoon, Dec. 30, Martin Beck, through the kindness of Klaw & Erlanger, tendered a benefit to the Technical Trade School for Girls, at the New York Theatre.

Among the volunteers for the entertainment were Marie Dainton, Lasky's "Imperial Musicians," Helena Fredericks, Gus Edwards and his "Blonde Typewriters," Ralph Herz, Three California Girls, Charles and Fannie Van, Carrie Bowman and Harold Forbes, Camille Ober, W. C. Fields, Sig. Scheda, Edith Harcke, Alpha Troupe, Work and Ower, Jarrow, Stepp, Mehlinger and King, and Irene Franklin.

Pat Casey ran the stage; Frank Vincent and Arthur Hopkins attended to the proper gathering of the program on schedule time, and Mark A. Luescher had charge "in front."

INDEPENDENT RELEASE DAYS.

The Executive Committee of the N. I. M. P. Alliance has allotted release days to the manufacturers and import products as follows: Monday, Imp, 1 reel; International Projecting & Producing Co., 4 reels. Tuesday, Powers, 1 reel; Bison, 1 reel. Wednesday, Columbia, 1 reel; N. Y. M. P. Co., 1 reel; Ambrosia, 1 reel; Actophone, 1 reel. Thursday, Centaur, 1 reel; Great Northern, 1 reel. Friday, Bison, 1 reel; Pantograph, 1 reel. Saturday, Great Northern, 1 reel; Phoenix, 1 reel. Sunday, Itala, 1 reel.

James H. Morrow is at Spokane, Wash., the winter quarters of Al G. Barnes' Animal Circus, directing the work of preparation for next season. E. E. Garner has been engaged as railroad contractor. The outfit will comprise twelve cars and the season will open in Spokane April 5.

Joseph V. Sherry, the clown, has recovered from an attack of typhoid fever, which confined him to St. Joseph's Infirmary, Fort Worth, Tex., for four weeks, and will go to San Antonia to fully recuperate during the next two months.

Harry D. Wilson made such a splendid success of the privileges with the Buffalo and Pawnee Bill Shows during the past season, that Maj. Lillie has contracted with him for next season on what are believed to be better terms. Mr. Wilson will winter at his home in Philadelphia, making a weekly trip to the "Two Bills" quarters in Trenton.

HEADLINERS NEXT WEEK

Dr. Herman, Hammerstein's.
George Lashwood, American.
Gus Edwards, Colonial.
Princess Rajah, Alhambra.
Chevalier, Fifth Avenue.
Lucy Weston, Cliff Gordon and "Dope" (splitting top line), Plaza.
Hetty King, Bronx.
Valeska Suratt, Orpheum.
R. A. Roberts, Fulton.
Johnson-Ketchell Pictures, Greenpoint.

CINCINNATI.

Edna Aug, Columbia.
Severin, Orpheum.

INDIANAPOLIS.

Guerrero, Grand Opera House.
"Consul," Colonial.

THE INDEPENDENT SITUATION GROWS MORE "COMPLICATED"

The Film Import People Said to Be Mixing Things Up. Manufacturers Hold a Meeting and Make New Year Resolutions

The Imperial Hotel was the scene of another "Independent" meeting, which lasted the better part of two days last week. This time it was the Manufacturers' Alliance. J. J. Murdock, the active leader in the "No-license" movement, was in attendance and directed operations, although the meeting was confined, in other respects, to a conference of the manufacturers of independent films.

Matters of importance, more or less, to the Independent movement, were discussed, the most important action being the passage of a resolution that all exhibitors of independent films must become members of the National Independent Moving Picture Alliance, or else they will not be supplied with its films; further, all renting exchanges must join the Alliance or be similarly cut off.

This resolution seems to have been aimed directly at the Film Import & Trading Co., a firm not a member of the Alliance, and which, it is said, will not have an application, if made, favorably passed upon. Thus that firm is forced to work independent of the Patents Co. and the Alliance in conducting its business.

To the further discomfit of the Film Import people, it is said the Empire Film Exchange, starting Jan. 4, will release Italia and Ambrosia films through that exchange. It is further said that the Lumier Cinematograph Co., Paris (which, in 1895, displayed the first moving picture ever seen in America), will release Lux and Eclair films through its New York representative, Mr. Brolatour, shortly after the new year. These four products (Lux, Ambrosia, Italia and Eclair) are the best films the Film Import & Trading Co. lay claim to. If they should be wholly withdrawn from the F. I. & T. catalogs, that firm would have a serious handicap to its hopes. The Film Import people, however, declare that they will still import and release these products and all the other films which they originally claimed to have obtained through the deal with Raleigh & Roberts. At the time they entered into the present contract with Raleigh & Roberts there was an existing contract between that firm and J. J. Murdock, and it is presumed that this action on the part of the Film Import people was the original cause of the strained relations which now exist between the concern and the Alliance so largely dominated by Murdock.

There is a report that within a few weeks Mr. Murdock may assume full command of the Alliance and its affairs, fulfilling the full duties of the office of president (to which he was recently elected) with no other picture connections.

THE BIOGRAPH'S ENTERPRISE.

The trade is lost in admiration for the enterprise of the Biograph Co., which resulted in the first motion picture of Thos. A. Edison and the Edison-Biograph Combination as a body that was ever taken.

As a part of the love feast which marked the termination of the first year of the Patents Co., there was held a dinner at the Plaza. On the way from Fourteenth Street and Fifth Avenue the line of taxicabs which carried the upbuilders and uplifters of the moving business, stopped at the Biograph Studios in Fourteenth Street. A motion picture of Mr. Edison and the members of the Patents Co. was taken there. The reel is brief and to the point. It shows the "combine" shaking hands with Mr. Edison, and then there is a short series of views at close range, in which Mr. Edison is shown. They are splendid examples of the photographic art and show the "Wizard" in a lifelike manner.

A few years ago this work could not have been accomplished; with the present members of the combination then at swords' points it would have been impossible. But the beneficial influence of the Patents Co. (for the members thereof) has worked wonders, and thus it was that Mr. Edison in a Biograph Studio was photographed by both the Biograph and Edison operators, the Biograph's producer posed the subjects and the Kalem Co. developed the film.

Be it said to the credit of the Biograph producer that he was compelled to rehearse the members of the Patents Co. only three times before able to train them to walk up and shake hands with the man whom they confess is the father of the moving picture industry in America.

THROWS OUT FRENCH PICTURES.

Sydney, Australia, Nov. 20.

The labored French humor having become monotonous to the devotees of picture shows, arrangements are being made by which the Lyceum management is to delete all this series when sufficient American comedy material is available.

MAY CHANGE MEETING PLACE.

There is a movement on foot to transfer the annual meeting of the Film Service Association, to be held next month, from Palm Beach, Fla., to New York. The association is the "social" side of the Edison-Biograph Combination, insofar as the rental agencies are concerned.

Pat Casey has booked Ida Fuller for the Orpheum Circuit.

WANTS TO KNOW.

The following appeared in the New York Times, Dec. 23:

On opening your paper this morning I was astonished to read that Mr. Edison is again accepting acclaim for inventing the first moving picture machines. This honor is due to Augustin Le Prince, who took out patents both in Europe and America and assuredly made the first practical working machinery long before Mr. Edison made any research on that line, and it is my duty in simple justice to my husband's memory, and I trust you may also feel that it is yours, to insert in your paper this contradiction of the untrue statement.

S. E. Le Prince.

New York, Dec. 21, 1909.

BILLS NEXT WEEK.

FIFTH AVENUE—
Chevalier
Bert Levy
Edna Phillips & Co
Wilson Bros.
Norma Romano
Linton and Lawrence
Tom and Edith Almond
Juggling Normans

COLONIAL—
Gus Edwards
Willard Simms and Co.
Lillian Shaw
Duncan's Collies
Cook and Lorens
The McGregors
The Kellinos
(Others to fill)

ALHAMBRA—
Princess Rajah
"At the Waldorf"
Beatrice Ingram and Co.
Four Huntings
Kitamura Japs
Chas. Leonard Fletcher
Netta Vesta
(Others to fill)

BRONX—
Hetty King
"The Leading Lady"
Waterbury Bros. and Tenny
Lancton Lucier and Co.
Harlan Knight and Co.
Juggling Bannons.
Andy Rice
Marcel and Borls
Gillihan and Murray

ORPHEUM—
Valeska Suratt
White and Stuart
Camille Ober
Al Jolson
Silvers and Nelson
El Cota
Three Renards
(Others to fill)

GREENPOINT—
Johnson-Ketchell Pictures
Charlotte Parry and Co.
James Thornton
Mr. and Mrs. Jimmy Bary
Gordon, Eldrid and Co.
McNish and Penfold
Kenney, McGahan and Platt

AMERICAN—
George Lashwood
John Ford and Co.
Wilfred Clarke and Co.
Hardeen
Sophie Tucker
Ab Hammer's Arabs
DeWitt Young
Honey Johnson
(Two to fill)

PLAZA—
Lucy Weston
Cliff Gordon
"Dope"
"Magneto"
Jos. Sheehan
Cameron and Gaylord
Dorsch and Russell
Larola
Loretta and Dog

FULTON—
R. A. Roberts
James J. Corbett
Maude Hall Macy and Co.
Jiu Jitsu Troupe
Mr. and Mrs. Arthur Forbes
Rawson and June
Edith LeRoy
Benington Bros.
(One to fill)

HAMMERSTEIN'S.
Dr. Hermann.
Maggie Cline.
Lily Lena.
"Motoring."
Leonards and Anderson Co.
O'Brien Havel.
Rentlino and Stevens.
Leander Brothers.

CINCINNATI.

COLUMBIA—
Edna Aug
Fred Walton and Co.
World and Kingston
Berzac's Circus
Marshall Montgomery
Mildred Morris and Co.
Avon Comedy Four
Franklin and Standards

ORPHEUM—
Severin
Juliet
Genaro and Bailey
Nellie Wallace
Nicholson and Norton
Fasolo Trio
Carroll and Cooke
McDonald and Huntington

INDIANAPOLIS.

GRAND OPERA HOUSE
Guerrero.
Seven Bonbairs.
Patrice and Co.
Tom Waters.
Wilbur Mack and Co.
Carson and Willard.
Five Avolos
Lena Pantzer and Co.

COLONIAL—
"Consul"
Staley and Birbek Co.
Rice and Cohen
J. W. Winton
George Wilson
Wilton Bros.
Josephine Davis
Tyler and Berton

The publication of VARIETY'S OWN PICTURE REVIEWS and PRODUCERS' BATTING AVERAGES will be resumed next issue.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The fourteenth of a series of Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

Dear Mike:

I thought I had learned about all the theatres sayins there was, such as flewey and keyster and slob and so forth.

I was busy smoothin' out some programs so as to use them over again when a dusty, nervous lookin' feller come up to me sudden and says: "Say, cully, I'm an old slangin' guy myself but I just been trimmed to a fare ye well, will you dip for the leather and dig me out a wheel?" I thought he meant something about a wagon so I says: "Where did you break down?" He says over here in Wimberley, you see I was placed all right with a little four-car trick that was framed up for the kerosene burgs. We was uncoverin' some kale all right but a couple of tue guns whirled a hob nail for a finif and it started an awful clem over by the candy top.

The main squeeze himself split me out from an ollie that had a gat on me, but I had no chance to do a ringer, so I made a hot lamus. I padded the hoof as far as Doville then hit the head end into West Cranberry and here I am without a bean.

Was you bringin' in a load of beans say I. Oh nix on that humerous thing, say he; some one must have hit you in the neck with a clown hat. I just dropped off the rattler, and pipe the gun covers and the kicks and the blanket and the lid, pretty quisby eh. If I had a new skin and these brads rushed off the map and the price of the scaufs I could make a front and turn a trick of some kind.

I had no notion of what he was tryin to tell me but didn't want to let on, so I says kind of quite like—"Are you hep?" Sure thing he says, I can stall for anything, put me Joseph and slip me what ever you want to for my bit. We kept gettin more tangled than ever tryin to understand each other, but I happened to think of the hog latin the youngsters used to talk at school so I say to him—Otway ooday ooyay antway? He looked kind of puzzled so I says—Ereway idday ooya omeca omfra? He give a quick look behind him, then backed up a little and stared at me and says: "Well if this mutt aint plumb batty and here I've been tryin to spring him."

The show is middlin good in spots this week but I aint doin the business I expected to. Hap Handy and Company, The Champion soap bubble blowers takes pretty good. They blow the biggest bubble I ever seen, then they cut up and juggle them around. It seems like a triflin sort of a thing to amuse grown up folks with. Happy Hal Humpfel did pretty well but he was here before and I told you I must have new faces. The Three Fashion Plates was no use at all, they wore a lot of spangled clothes and brought along a scene curtain which they walked in and out of but they didn't make any fun. The Hocking Brothers gave a play called Who died first and I wish they both had died before they got here. Bowman The one armed fiddler took first rate considerin he only had one hand. I asked if he lost his hand in the army but he said he wore it off writin letters to a guy named Hodgdon.

Adam Bowerguy, Manager.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Dr. Herman, Hammerstein's.
Bessie De Voie, Hammerstein's.
The McGregors, Colonial.
Duncan's Collies, Colonial.
"The Leading Lady," Bronx.
Norma Romano, Fifth Avenue.
John Ford and Co., American.
R. A. Roberts (New Act), Fulton.
Jiu Jitsu Troupe, Fulton.

NEW ACTS OF THE WEEK

Herman Lieb and Co. (5).
"Dope" (Comedy Drama).
21 Mins.; Four (Special Setting).
American.

Like a rainbow in the vaudeville firmament sets "Dope," a sketch built around what the slangy title expresses. It is altogether out of the everyday humdrum of vaudeville sketches. "Dope" has some comedy, a straightforward story, well written and concisely told, contains terse humor on its satirical side, with pathos on the reverse (where characters the victims of cocaine are seen), and it became at once Monday evening at the American one of the big hits of the show as well as a playlet vaudeville can endure for ever so long. The setting is a drug store in a "slum" locality. "Doc" Kalthof (Herman Lieb) is the proprietor. His customers mostly are "dope" fiends, either snuff, cocaine, morphine or opium. A couple of "settlement workers," engaged to be married, have the "reform bug" a-plenty. They plant a job on the Doc, and the latter sells a youth of thirteen some cocaine. The reformers are in the store at the time, and immediately call for the police to arrest the druggist. While waiting for the patrol wagon, it develops the father of the young man who is aiding his intended wife to straighten out the kinks of the under world, was part owner of the wholesale firm which supplies the druggist with the "dope." The son still retains an interest, deriving most of his income from this source. The mother of the young woman owns the building containing the apothecary shop, and as "Doc" says has been consistent in raising the rent yearly. When all these facts are duly set forth, the two young people can not recall what they wanted the drug store fellow arrested for. The sketch was first produced in Chicago about four months ago as a curtain raiser at the Bush Temple, then playing stock. Mr. Lieb may have been in that stock company. Joseph Medill Patterson wrote the sketch. Mr. Patterson also wrote "A Little Daughter of the Rich." For a playwright in the "legitimate," Mr. Patterson turned out a remarkable vaudeville manuscript in "Dope." It holds comedy, interest, and is faithfully drawn, telling a whole story in twenty minutes, besides keenly satirizing the average "settlement worker." For a "Chicago production" Mr. Lieb has accomplished something little short of miraculous in the varieties. His is the first sketch containing a company of over two besides the principal where everyone in the cast is entitled to a credit mark of excellent. There are no exceptions. Perhaps William Burnett as the "copper" is entitled to the distinction among the supporting players, but solely because his role calls for more than the others. William T. Warren and Eleanor De Mott each has a pantomimic character bit of a confirmed "dope" and made their brief time tell. Evelyn Wallace and Frank Justice were the "reformers." Mr. Lieb played the drug store man to the ground, making the character blend with the environments. *Sime.*

Nat Carr.
Talk and Parodies.
17 Mins.; One (Special Drop).
Colonial.

Nat Carr brings into vaudeville the Hebrew character which he played in "The End of the World" sketch. This has been Carr's mistake. A special drop is used, hung in "one and a half." It is probably the back drop used in the sketch. A couple of chairs and a few pieces of other furniture are scattered about. Carr enters through the drop smoking a pipe. He then goes about putting over ten minutes of talk in the same manner that he played the sketch. In the piece there was a reason for it, and something else to hold interest aside from the character. In vaudeville the slow deliberate delivery is not at all to the liking. To carry the thing further when about half through his talk Carr pulls up a chair and goes through the rest of it leaning back in contentment smoking his pipe. He may be aiming to get away from the usual Hebrew. He has, but there's no sense in changing for the worse, just to "get away." The talk is some old and some new. Three or four parodies follow the talk. These gained him something, although after hearing him render the first, it becomes quite evident that Carr is taking himself seriously. He sings as though his voice was really too good for parodies. Admitting that Carr was placed badly, "No. 2," still with the best spot on the program he would not have done much better. If Carr's long association with the sketch and his lack of knowledge of vaudeville are responsible for his present idea of things, he might do well to watch Al Jolson, who appears later on the bill. Carr will then have an idea of what a fast, breezy style of working means to an act and an audience. *Dash.*

Johnson and Evans.
Musical.
18 Mins.; Full Stage.

Novelties in instruments is the principal characteristic, the straight music being incidental. They play a number of the usual instruments as well as the average. A couple of mechanical "cats," worked under a spot, make the first novelty. Clarionets imitate a "cat-fight." For a finish they have a novel arrangement of "traps," worked with good comedy effect, in conjunction with dialog, bringing laughs. One of the men is in "Dutch" character against the "straight" man. The resulting comedy is always clean and wholesome, running largely to the frivolous line, invariably provoking laughter if skillfully dealt with. Their work won much applause and much laughter at the Lincoln Square. *Walt.*

Eleanor Gordon and Co. (3).
"Tips on Taps" (Comedy).
19 Mins.; Full Stage.
Fifth Avenue.

"Tips on Taps" is not quite as racy a sketch as the title implies. It is, however, about a horse race as well as many other things. In fact, it is about so many things that the story does not become perfectly clear. Edgar Allen Woolf is the author. While a good idea may be credited to him, the handling is different. The story seems to be vague and improbable through trying to squeeze action into the piece at the expense of logic. Jack Farmsworth (Joseph Sullivan) is a broker, traveling in a set that he trusts will assist him in a business way, although the crowd lives at a pace that would kill him before he could reap any benefit. His wife (Eleanor Gordon) decides to earn some money under the name of "Tipster." She opens a "Sure-dope-on-the-races" bureau, and collects a bunch of easy money immediately. This has been done without the husband's knowledge. The maid (Blanche Gordon) is the wife's chief assistant. For a coup the wife lays $5,000 on a 10-1 shot. The wager is placed through Stub Dempsey (George Pieralat, a handy man about the track. Stub is in the house when the husband unexpectedly returns. The wife's efforts to hide him and also the identity of the Tipster from the husband form the sketch. There are several very silly bits, so many that when Miss Gordon really has a chance to act with lines that ordinarily would land easily the audience refuses to believe it. A bit of the silliness is the hiding of Stub in a grandfather's clock. The husband entering, decides the clock needs fixing. It is carried out, smashed to pieces during the operation. Stub, for revenge, places the money, thinking the horse hasn't a chance. It wins. Miss Gordon (Eleanor) does exceedingly well in her part. She is a long way ahead of the piece, besides a beautiful woman with a graceful stage presence, and can wear clothes. In contrast to Miss Gordon's quiet playing is the unnecessarily noisy husband by Mr. Sullivan. He rants, tears and yells at a fearful rate—all to no good effect. Sullivan is miscast in this piece. Blanche Gordon is a fetching little maid, playing simply and sensibly. George Pieralat had little to do as the man from the track. He secured some laughs with a new slang expression or two. Miss Gordon (Eleanor) may secure a favorable verdict for the piece on herself alone in the majority of houses. It is doubtful, though. But if it can be done, Eleanor can do it. *Dash.*

"Circle of Death."
6 Mins.; Full Stage (Special Apparatus).

"The Circle of Death," at the Union Square last week (closing the regular vaudeville and picture show), has one rider on an ordinary safety bicycle whirling around the cup-shaped arrangement upon the stage. This is so far behind other "whirl" and "loop" cycle acts of late, intended for a thrill, that the lone rider (who did not even secure a motorcycle for the noise) went through his act very quietly in all ways. *Sime.*

"Magneto."
Electrical.
17 Mins.; Four (Interior).
American.

And so, "Magneto" ("The Live Wire")! It's funny, but it's true, that a few bill boards will secure an act time in large houses where before it was wanting for routes on the small circuits. Hammerstein's bills Dr. Herman, and its opposition, the American, seeks to take the wind out of Hammerstein's sails; perhaps also Dr. Herman's, by presenting for the first time in New York "Magneto," a turn which has been playing in the Middle West, and is as near like another electrician, Volta, as the two acts could possibly be. Volta was the first to show this particular kind of an electrical exhibition over here. Volta came from Europe, played a week in New York, and has been out on the "small time" since. Though always interesting, none of the big managers noticed Volta as an attraction, and paid no attention to "electrical marvels" until William Hammerstein in his search for a headliner struck upon Dr. Herman. Advance information says Herman's act is away different from Volta's. However, the American has set a nice precedent for all managers to follow—this stealing of thunder before the rumble is heard. But in this case "Magneto" will do no harm. He is simply an interesting act, with some comedy, so palpably faked with "cappers" carried that while the people laugh at the spectacle of men attempting to eat electrically charged food, falling over the floor in crudely imitated spasms of sudden pain, the real value of that humor isn't there. A tall blond lecturer, who carries a pained expression with a very much made up pair of lips, informs the audience in the usual spiel, about the same as Volta's; also invites the committee to assemble. The passing of electricity through the body, lighting handkerchiefs from arm and head, and other "tests" are performed. These tricks, it is said, may be executed by any electrician with a thorough understanding, for the super voltage reduces the danger of electricity to a minimum, according to one man who ought to know. He claims, in brief, that the extreme high voltage takes the killing power away. "Magneto" closed the performance at the American. Those who had not seen a similar act followed it closely, with undoubted interest, but it passed away without applause or comment. The best value the turn has lies in its comedy. Unless that can be brought out to the exclusion of most of the other matter now shown, "Magneto" will remain exactly as he was before. Even his lecturer should object to making a speech in which he directly and offensively refers without mentioning the name, to Dr. Herman. It would seem quite sufficient to make the effort to slip an affair of this kind over ahead, without seeking to work further harm. *Sime.*

De Pace Bros.
Musical.

There is nothing ostentatious about the De Pace Bros., young fellows, who look like they were going to do one of those strolling player affairs. They don't; simply playing the guitar and mandolin, bringing real music from the instruments. "William Tell" comes to bat early, and is closely followed by a medley of patriotic airs. For the small time the act will do.

Marks, Bertha Monroe and Co. (1).
Comedy Sketch.
16 Mins.; One; Full Stage; One.

There are three people implicated in the playing. Each is equally important. It may be three names or it may be two names, which leaves a reason for the "Co." Again it may be but one name. Names, however, matter little. The sketch opens with a street scene in "one," the action taking place in Hong Kong, China. A tough New Yorker, over there somehow, is guiding a *young* woman through the town. She emerges from a curiosity shop with a coin granting the holder five wishes. The tough fellow wishes himself and his female employer in the castles of his ancestors, Ireland. The scene changes to full stage, showing the dining room of an ancient castle. The couple are at dinner. The tough, making a sixth wish, loses everything and they are again in China and "one." The third member is first introduced as a Chinaman; latter as the butler in the castle. There are some funny lines and a few bits of business, but for the most part the comedy is of too rough a sort for the better houses. Hitting the servant over the head with a loaf of bread and expectorating soup over the stage may make them laugh on the smaller time. These far-fetched bits brought little even when seen at a smaller house, where the foreheads are not supposed to be skyscrapers. The piece is well played. The act could be used with safety on the small big time, but the trio will have to look further than this vehicle in order to become on familiar terms with the first class houses.

Dash.

Lauder and Mortland.
Comedy Sketch.
20 Mins.; Full Stage.

"Three months married and hubby home late" forms the basis for a domestic row which develops much laughter as the sketch moves along. The several ingredients of jealousy, suspicion, misunderstanding and threatened separation, so often used in "domestic sketches," are approached from no particularly new angle, but good entertainment results from the clever handling these players give. Miss Mortland has a clear insight to the demands of farce, and provokes the laughs in equal share with Mr. Lauder, who plays with unction and ease. In less capable hands the sketch would, of itself, be commonplace, but with these clever players it is pleasing. *Walt.*

La Belle Clarke's Animals.
Equestrienne.
20 Mins.; Full Stage.
Third Avenue.

La Belle Clarke's animal act is in the main an equestrienne exhibition. The woman rides a corking looking horse during the act, putting it through the usual routine of high school steps in capital style. The other "animals" are several pidgeons which fly now and then from various places alighting on Miss Clarke's head, shoulders, or on the horse. A small dog (in one trick only) is the rest of the troupe. As a finish the horse does a buck dance with bells tied to all four feet. It is a good finale, and earns applause. La Belle Clarke and her horse were a big hit at the Third Avenue. It is a big act for any of the smaller houses.

Dash.

California Trio.
Musical.
15 Mins.; Full Stage.

Three attractive young women present a clever and entertaining number under this title. A 'cello, violin and piano are in use. The pianist also contributes a ballad, adding materially to the merits. The players on the string instruments each have solos. There are two numbers which employ all in melodious interlude. The dressing is attractive, and refinement pervades. While there is no particular brilliancy in the turn, it is entertaining along lines which should bring success wherever properly placed. *Walt.*

Phillip Sisters.
Songs and Dances.
14 Min.; One.
Hammerstein's.

Opening the show Monday the two girls passed fairly well. They are young and attractive, dress neatly and work three changes of costume, two knee-length dresses and a final strip to short pantalets over tights. Their singing voices are not strong, and the girls do not show to much advantage until the third change. Then their trim figures are neatly set off in red, and they do good dancing in hard shoe. They were rewarded with as much applause as a Hammerstein audience ever gives to the opening act. *Walt.*

Ethel LeRoy.
Songs.
14 Mins.; One.
American.

Ethel LeRoy is English. She appeared at the American Monday for the first time in America. Miss LeRoy sang two songs, three verses to each. That required fourteen minutes. She is a slight little woman, with a little voice, and is the same kind of a turn. On the program Miss LeRoy was "No. 2," very early. In private life she is Mrs. George Lashwood. It might help her some if billed under her private name, but even with that she could not meet with success over here, at least with the two songs of Monday. *Sime.*

Jones and Grant.
Songs and Dances.
19 Mins.; One.
American.

Irving Jones is the first named of this newly formed colored team. Grant was of Grant and Grant. They sing together, sing alone and dance alone. Grant really dances while Jones takes a chance at anything in the stepping line to secure applause. his best "steps" being tumbles and falls. With his monolog and "The 17th of March" Jones practically sends over his former single act. If the idea was in making this act that two colored people on the stage were stronger than one, or that it needs more than a "single" in brown nowadays to hold a job against the competition, Jones and Grant have it, though no one would say that Jones and Grant went better Monday evening than Irving Jones would have, nor than Grant and Grant could have. It appears to be the doubling of two people for a showing, with plenty of opportunity to make more of the number than is now being done. Grant's dancing and Jones' song are the two best cards at present. The pair should build up from this. *Sime.*

Three Renards.
Gymnasts.
7 Mins.; Full Stage.
Colonial.

The Three Renards are closing a big bill at the Colonial this week, and holding their own in capital style. The program errs in terming the trio "comedy acrobats." No sign of comedy came out. Two men and a woman have strength tests, in which teeth are the main factor. Several of the tricks are startlers and often during the act the house showed appreciation. As a finish a large piece of nickeled apparatus is brought into play, the man holding it in his teeth while the two others each hang in mid-air from opposite ends by their teeth. The thing is then sent spinning until the two hangers are in almost in a horizontal position. It is on the order of Curzon's "Flying Butterflies," but cannot be called an encroachment. It makes a corking good finale to an excellent novelty gymnastic offering.

Dash.

Harry L. Webb.
Monolog.
15 mins.; One.
Fifth Avenue (Dec. 26).

Working in blackface and using considerable new material, Webb succeeded in pleasing the Sunday nighters at the Fifth Avenue in good shape. What old material he uses is well handled. The act is rounded out entertainingly by a couple of songs rightly placed and well done. Webb has a pleasing way of sending his material across. One song was sung under the spotlight. Although an old one, it held attention. He is wise enough to select songs suited to his voice. *Walt.*

OUT OF TOWN

Tom Nawn and Co.
"When Pat Was King" (Comedy).
22 Mins.; (Special Scenery; Three Scenes).
Lyric, Mobile, Ala., Dec. 24.

The idea for Tom Nawn's new sketch, written by Anna Marble, is taken from his old vehicle "Pat and the Genii." The playlet opens with the Professor's studio as the scene. Sarah (Pat's wife), played by Mrs. Nawn, dusting off the furniture, calling for Pat (Tom Nawn). He enters carrying some books and a strange looking plant, which he calls the lotus. The playlet is fashioned so closely after "Pat and the Genii" that it is sure to be compared with that sketch. The present piece is better written, and more consistently carried out. The situations are interesting, and the comedy droll and humorous, many of the lines being good for big laughs. The three scenes of the play are shown in two sets. One, showing the royal tent of the "King of Mahore," is especially beautiful, covering the stage with a kind of canopy, with a dark green plush effect. Mr. Nawn has a fit successor to "Pat and the Genii," and a sketch that should last him for a long time. The act was well received here Christmas Eve.

Andrew Mack was to have opened New Year's Eve, but up to Wednesday the place of beginning had not been settled. The show has been rehearsing over six weeks and goes over the Shubert time.

Riene Davies.
Comedienne.
18 Mins.; Full Stage and One.
Majestic, Chicago.

The success of Riene Davies in the headline position Monday afternoon was not remarkable, but she did better later. Miss Davies opened in full stage and sang the waltz song from "Lo." Next she brought on a bull dog, but he refused to perform. She apologized for his ill manners very neatly, and for a second number apologized again for a recitation. It was "The Woman with the Serpent's Tongue," coldly received. Then Riene sang "Baby Grand." It went ever so much better. In "one" with George Cohan's "I'm in Love With One of the Stars," Miss Davies responded to an encore by Vera Berliner, a girl violinist, playing the refrain, standing in the center aisle of the auditorium. Miss Davies found it difficult to hold the attention while the girl played, even though she sang some of the chorus and gracefully beat time with the violiniste. A beautiful woman, beautifully gowned, Miss Davies displayed ability and combines it with rare grace. She went on at 2.54, rather early for the feature. *Merry.*

"Divers and Diverines" (4).
20 Mins.; Full Stage. (Two Tanks).
American, Boston.

"The Divers and Diverines" are Peter J. McNally, Charles Bigney, Sadie Schuman and Jessie Sutherland. This is a "diving act" going the others one better in the matter of tanks. Mr. McNally has one all to himself, in which he eats, drinks, "sleeps" and smokes under water. Mr. Bigney dives from the proscenium top into the big tank. The two girls do all sorts of diving and swimming tricks, following Annette Kellermann in many, but having a few of their own. The audience applauded very warmly their "double" or "sister" diving. The act is beautifully staged, the opening picture being especially good, and through the many novelties made an interesting success. *Ernest L. Waitt.*

Personi and Halliday.
"Won by Wireless" (Comedy).
18 Mins.; Full Stage (Special Set).
California, Chicago.

This sketch hardly lives up to the name, for the "wireless" interest consists entirely of a lieutenant in the navy (Jack Halliday), who amuses himself at odd moments by taking the operator's place.

However, the act is one which will be well received on the medium time. The climax is not strong. A pretty set is carried. *Merry.*

Fred Niblo.
Monolog.
17 Mins.; One.
American, New Orleans.

Fred Niblo made his re-entry into vaudeville at the American Sunday. He still affects the ministerial garb and talks mostly on the marriage state, also taking a fling at the politicians. His patter is nearly all new and bright, and upon his opening created one long laugh. Mr. Niblo was compelled to make a speech, before the audience would be satisfied. He is the American's headliner for the week.

O. M. Samuel.

(Continued on page 24.)

WASHINGTON SOCIETY GIRLS.

Would any show appear good before an audience of fifty people? Hardly. That's just about the number at the Bon Ton, Jersey City, Wednesday night of last week. The empty house, however, doesn't let the show out, for it is anything but a good performance. It is, in the first place, not clean. The dirt doesn't help one bit either. Throughout the performance there is a strain of hidden meanings, the double entendre and all that sort of stuff often done though not offensively. The comedians are not capable of securing anything out of the utterly senseless drivel. As the only times the comedians are funny is when they are legitimate, why use it at all?

This show gives the impression of an old time burlesque show, not of the better sort. Another noticeable deficiency is the lack of women principals. There is only one real female principal, and she has little to do. No lively soubrette or any other kind of a soubrette. The missing women means absence of dress and display. The performance depends entirely upon the comedians, who, considering, do very well. With a few women principals around them to break up the long drawn out business, they could be called good, but as the show stands they become tiresome in the first part and have hard work getting through the really funny bits in the burlesque.

"Mexico" was the only number worth mentioning. A couple of others were lead by chorus girls who got nothing out of them. The usual sixteen, of the average type, came on from time to time in various costumes which didn't deserve any better numbers than they represented. A few of the seemingly favored girls wore silk hose, although cotton prevailed.

Mamie Champion is the one feminine principal. Mamie is a nice looking girl, of the weighty sort, and with several numbers does very well, but she is not strong enough to hold up the show for the women who are not there. She wears many costumes, one or two only being in this season's "Class A." Miss Champion's dressing doesn't even include silk stockings, so Mamie's wardrobe speaks for itself.

Harry Marks Stewart has the big type, although Smith and Champion are featured jointly with him. Stewart is rather a good Hebrew, small in stature and rather funny just to look at. He has nothing to work on in the opening, but manages to get a laugh now and then. In the burlesque he is much stronger. Had not so much been seen of him in the opening, he would have scored doubly. He doesn't seem to be naturally a comedian for the mussy material and would do better to drop it altogether. It helps him very little.

Larry Smith, as a "Dutchman," has about as much to do as Marks. He is not what could be called a good Dutchman and would do quite as well in any other character, but he is funny. Like his coworker he fares much better in the burlesque, after the audience had seen too much of him in the first part. Smith was handicapped further by bringing the same character into the olio in an act with Miss Champion. In the second half Smith has quite the funniest bit in the show with the chorus girls. It is similar in many ways to Billy Watson's old "Salvation Army Lassies," and is always on the edge, but still laughable. Smith is a good man for a burlesque show. He works hard all the time and does several things well.

James Hazelton is also a comedian, working "straight." He is all lost at the opening, and, as he says, "I know I look funny in a dress suit." In the burlesque, where the opportunities are more abundant, Hazelton is a big improvement. W. H. Davis is a "straight" throughout, looking well and playing in good sensible style, without frills. Miss Marion was billed as a principal but she had nothing to do except be a "prop" in several bits of business. She wore silk hose.

After the talk about everyone's improvement in the burlesque it probably would be well to mention the piece. It is the familiar jail scene with various bits of "High Life in Jail" and a quantity of other funny business.

With two or three women and a couple of snappy numbers, the burlesque would be up with the best of the shows.

A rather lightweight olio fills in between the pieces. Marion and Thompson lead off with their familiar musical offering. It does very nicely for the place.

Smith and Champion contribute a quantity of foolery. The principals are so prominent in the pieces that it would have been better were out of the olio.

Davis and Hazelton, in talk and parodies, do very well. The material runs from the new to the very old, but it stands the test, and generally speaking the team would fare better than the average. "The Washington Society Girls" does not compare well with the better grade of burlesque attractions. *Dash.*

STAR SHOW GIRLS.

The fallacy of some burlesque titles is well exemplified by the "Star Show Girls." There are no "show girls" with the troupe; several chorus girls are along, about sixteen in all. There is just one who is a "star." She has a number in the first part and may be Margaret Utter, programmed to lead another in the burlesque, but who didn't. If she is Miss Utter, let it be said that this girl has anything in the woman line in the "Star Show Girls" beaten a hundred ways, and then some. She looked so good that the others seemed quite ordinary. And they were in everything except ages. A few were way above the average in years. Albeit the choristers have nothing else to recommend them, they move around quickly enough to help the several numbers along. But one or two of these received an encore.

Among the principal women Fay Odell appears human, and becomes liked. Miss Odell has a personality that stands out a little in the present company. Violet Moore is another principal, with a very small voice. Louie Lynn plays a "Sis Hopkins" character. She wants laughs, and isn't particular how they are begotten, either through her own efforts or while assisting the comedians. There are plenty of comedians. John T. Baker is the chief. A vaudeville act known as Baker and Lynn once played "The Electric Boy."

In the two-act piece, "The Seminary Girls," there isn't much fun of any account or amount up to the center of the second act, when things commence to pick up after Mr. Baker does a dressing scene that probably wouldn't be permitted in any theatre excepting the Eighth Avenue —or another as careless. Mr. Baker dons woman's apparel, putting on everything calculated to make 'em laugh. It's the only funny thing that happened up to then, and through that might excuse itself.

The story may have been taken from some legitimate comedy. No author is mentioned. There is new comedy in it, in the burlesque. Nick Glynn, the best of the many "rubes" in the show, is postmaster in Slocum Centre. His office is promoted into a money order station. A sign reads "Money Orders for Sale." Out of a book the postmaster gives away ten dollar money orders for ten cents, the list price. Why this only legitimate item of first-class humor isn't made more of must be through no one in the show believing it is funny.

Bert Weston plays a Hebrew in a dirty makeup. There isn't much to Weston's character. Lew Adams does more with his "Dutchman." Dan Anderson is a politician, walking through the part, and the walk isn't overwell done. Ruby Reynolds plays a farmerish rôle uneventfully, while none of the other main peopeople attract attention. James C. Dixon is one of the "rubes," but Mr. Glynn puts it over the others so far as a hayseed that there is no comparison. Dixon ought to watch Glynn acquire a "souse" in the second act; it might help Dixon in the one he attempts. Baker is a "bad boy" throughout the show, with an unvarying method.

The olio holds four acts. Dixon opens with a character singing and impersonation turn. In a drop and the manner of introduction Dixon has an idea somewhat different; also with his double makeup for the impersonation of the two brothers in "Shore Acres." In burlesque that may not go as far as it should. Anderson and Reynolds sing and talk, Miss Reynolds wearing a neat dress. Lew Adams and Co. play "A Factory Girl," not a bad sketch at all if Mr. Adams had some people to assist him who could act.

Nicodemus and White cleaned up for the vaudeville division with a comedy musical turn, one of the two men playing in blackface. He has a couple of new bits of comedy, even for an old style black face musical number, and made enough fun for the act to be voted the hit of the show.

The dressing in the company runs fairly well, though never expensive. A few chorus girls wear silk stockings; the others do not.

The "Star Show Girls" isn't a good show; it's only a few minutes in the burlesque that prevents it from being termed a very poor one. *Sime.*

RE-FINANCING "DREAMLAND."

The press department of "Dreamland," Coney Island, has sent out a notification that a financial reorganization has or is about to occur, with the new company composed of the present holders of the debenture bonds. William H. Reynolds still is president, Samuel W. Gumpertz remains the general manager.

The announcement states that "Dreamland" owes no one but the holders of the securities, and that the proposition is to arrange a more comprehensive basis of financial working, following last season at the resort, the most prosperous one in its history.

LID LIFTERS.

In the performance of "The Lid Lifters" no one would call the first part, "A Night's Frolic," any part of a "show." It's a farce, presented under many aliases with several variations of the original story, wherever that came from. The "Lifters'" version is a variation. It is the two rooms in the hotel and the consequent mix-up of husbands and wives, the audience seeing each dining room. In this instance the audience also saw the sideboard in one of the rooms that a few moments before had graced a parlor in the first scene.

There's some fun in this farce if there are people to play it. That's the trouble with the "Lid Lifters'" cast. The best thing in it is Harry Yost's voice, powerful and distinct. The numbers happen seldom, but the chorus girls troop on for the finale and sing a lot.

But on to the olio, which Farley and Clare opened. They are two young fellows who sing one song, dance a whole lot, and own a nice looking suit each. The Alvin Brothers showed a neat ring turn with the comedian getting the laughs.

Kooper and Canfield gave a fair "Dutch" act to close the olio, each wearing chin whiskers and having some talk and parodies, one on "If I Had a Thousand Lives," written about a recent joke. Charlie Farrell presented his "Southern Darkey," and the Six Bonesettis must have been an added attraction. Of the olio, outside the Bonesettis, four acts in all, not a woman appeared.

The burlesque picked up some, being regular, and called "A Night in Paris." Several numbers are brought into action and a "cooch" introduced, though the head "coocher" is but a chorus girl, and wouldn't know how to "pull" the real article if given permission.

There are about fourteen chorus girls in all. One blonde is unusually lively. A few are good looking and a few just the opposite. In the burlesque Clara Burg becomes a soubret after playing a wife in the opener. Hattie Mills in the afterpiece wears a very fine dress. Miss Mills has a character part at first; afterwards "straight," looking and doing nicely.

Of the chorus dressing a Scotch costume towards the finish is the best. There are several changes, none unduly tasty, the main idea running to exhibition of legs through all tights. This is the cause of a "model scene" with some posings.

Besides Miss Burg, there is Elizabeth Mayne for the soubrettish end as well. Miss Burg wears a blue short skirt affair. Miss Mayne has a red and a pink; also a cold when seen. She makes an "audience" song of "Flirty Eyes." Maude Ellston is a prominent principal, taking two characters during the show and wearing two dresses.

Among the men John W. Jess is the leader. In the burlesque he dons a woman's dress and has scenes similar to "seminary business," though Mr. Jess does not go outside the limits. The dialog at times is questionable, but not offensively so.

There is a "Broadway Glide" led by Miss Burg. It is fashioned upon "The Fandango Rag."

That's all there is to "The Lid Lifters." It isn't much. *Sime.*

AMERICAN.

Four of the ten numbers at the American this week make the show, a very good percentage of hits, real successes. The show ran well even to the "regulars," for the program held much new material. Ethel Le Roy, Jones and Grant (colored), "Dope," one of the hits, and "Magneto" are under new acts.

The heading turn is George Lashwood, the English singer, playing the American for the first time. Mr. Lashwood appeared next to the last, scored the hit of the evening and remained 47 minutes on the stage, including five minutes exclusively devoted to "song plugging."

Lashwood is a success. His personality alone might have brought this about were the selections in use not capable of doing so, which they are. Lashwood can sing songs as well as he can costume them, and dress himself. But essentially Mr. Lashwood is a singer, not a monologist. When talking, which he often does, the act drags. As for the "plugging" (during "Twilight"), Lashwood is showing nothing new. Everything he is using for "plugging" purposes has been done before, either by George Evans or Billy Clifford. If Mr. Lashwood is ever fortunate enough to catch Clifford, he will gather many valuable points. This Englishman would be more sensible to talk less, and separate himself from the reflection every act receives in America which "plugs" songs. "Married men," "single men" and the "young women who want a husband" are household expressions over here, made familiar and tiresome by any number of singers in past seasons.

The "new act" of Felix and Caire's is all in the opening of the piece. It is called "The Runaways," and supposed to occur on a bare stage. At the American the stage hands could have struck and made the set without lowering the olio drop, but they did. The imitations are the same, the new selection being a duet song, "When I Grow Up," with a pretty melody. The "Rock and Fulton" to close made the score for the young couple so emphatic that the show was held up. The size of Felix and Caire's success while they continue imitating will rest with the subjects imitated. Since everyone has stopped mimicking Geo. Cohan, Felix might follow suit.

A laughing success was Wilfred Clarke and Co. in "What Will Happen Next?" The laughs came in shouts at some of the situations in this well known but always apparently new comedy piece.

The Sandor Trio present a neat "strong act" and have themselves very well dressed for foreigners. "Silent" Tait and Aimee in simple tricks and illusions opened the show, Tait having many comedy effects, while Rr son and June with their boomerangs opened the second half.

Sime.

COLONIAL.

Following the sad Christmas business, the Colonial had a banner attendance Monday night. It was a dandy little audience and they saw a dandy little show. The hits started early and continued late.

Ralph C. Herz was replaced by Al Jolson, as big if not a bigger success than any act on the program, and there were some successes. There are many reasons why Jolson is a sure hit in vaudeville, principally in that he does something. In his talk Jolson has many little facial expressions, and above all a happy liveliness in delivery. An excellent singing voice and unusual ability as a whistler also send the blackface single along. Jolson upon his re-entry in vaudeville immediately takes place in the front rank with single entertainers.

Rex's Comedy Circus opened the program. Although the act is about one hundred per cent. better than when first seen, it is still nothing more than a "copy" of Cliff Berzac's. Berzac is now following this act over the same circuit, and will probably feel the effects, though the "copy" is as yet anything but equal to the original. Rex, however, has uncovered the funniest looking mule that has been shown. The animal is a laugh all alone.

Sam Chip and Mary Marble in the second half did what was expected. It would be a hard audience indeed who would not warm to the natural kiddiness of this jovial little pair. Miss Marble's infectious laugh and wild desire for "Leming pie" is a great chuckle producer. Mr. Chip, as broad as he is long, in his funny combination suit is a quaint Dutch comedian. The piece is not one of the uproarous kind. It is of the more lasting type. John Dunne has only a small role, but plays it excellently. The "Man of the Hour" line might be left out. It is the single thing that carries out of the frame.

Camille Ober was next to closing, too hard a position for the Frenchwoman to overcome in this layout. There is nothing to recommend the singer excepting a freak voice. That high note has been heard many times before. Sabel Johnson does the same trick with her voice, and there is a girl playing the smaller time calling herself "The Human Ocarino" who does quite as well with it. "Carrie," in English, saved Miss Ober Monday evening.

El Cota opened after the intermission. He is playing one selection too many. Either the "American Patrol" or "A Night in Venice" should be dropped. El Cota might improve his appearance by wearing a black or colored tie and waistcoat with the Tuxedo, leaving the diamond stud at home.

"The Top o' the World Dancers" scored solidly, "No. 3." The act doesn't seem as good as when first in vaudeville. This may be due to the looks of the costumes, etc., which have seen some service. The act is good enough to warrant an entire new outfit.

White and Stuart again gave "Cherie." Nat Carr, and Three Renards (New Acts).

Dash.

HAMMERSTEIN'S.

Two big houses started this week's bill going Monday. W. C. Fields and Charmion have the big type and held up the responsibilities. Of the nine acts making up the program, five used the spot light. Even the colored men on the list found it necessary to bask under the spot while singing one of their songs. (They say this "spot" thing now costs $2 weekly extra.)

Phillip Sisters (New Acts) opened the show, and Anderson and Goines, colored, were second. The colored entertainers accomplished nothing out of the ordinary, sang songs often heard and received nothing in the applause line save for Anderson's eccentric dance. That scored. It was yet early when they showed.

T. Nelson Downs held the attention of the audience so closely during his coin and card manipulations that the matter of applause was somewhat neglected until he finished, and then it came enthusiastically. His dexterity is simply marvelous.

Waterbury Bros. and Tenny have not changed their act perceptibly, but the house applauded the music and laughed with gusto at the comedian's antics. Fields closed the first half with his eccentric juggling and kept the audience in uproars. At the finish there were five strong curtain calls, with an encore, as funny as anything else he did.

There was applause and much laughter for Chas. and Fanny Van, who opened the second half with their ridiculous song and talk inning. The "stage-hand idea" is carried out along original lines, and both principals and their assistant make the most of the opportunities.

For Haines and Vidocq there was a warm reception, and when Haines finally "caught" the house he kept the laughter at high tide thereafter. They have "meat" enough in the duolog to stock two talking acts, and keep sending it across so fast that half of the best "stuff" doesn't have time to sink in. They scored a great hit. Entering upon the third week, Stepp, Mehlinger and King won a repetition of the success which has thus far attended them at this house.

Charmion closed the show strongly. Her disrobing on the trapeze is attended by a line of "patter," funny at times, but which, for the most part, lends nothing to the act. When she gets down to real work, Charmion needs no monolog to boost the applause. There was an abundance of appreciation for her physical charms and cleverness as a performer.

Walt.

A LAW FROM 1702.

Hartford, Conn., Dec. 29.

Nothing has stirred the people of Hartford so much in a long time as the order of Prosecuting Attorney Dickenson to the different theatre managers that the Sunday night concerts of pictures and songs must end beginning with the new year. The order was issued at the suggestion of one of the local ministers. It has brought the censure of the Musicians' Union and affiliated labor bodies, as well as the public in general, on that official. The law, passed originally in 1702, is one of the "blue laws" which not only prohibits concerts of this kind except in cases of "necessity and mercy," but also fixes a fine of $4 on each person attending the concert.

As the Prosecuting Attorney seems to be firm in his stand, the various interests are determined that he shall enforce the law to the letter, and will furnish him with the necessary evidence. If he does not proceed, his removal from office will be asked for. This will mean that newspaper plants will have to cease Sunday work, the running of automobiles by chauffeurs must stop, trolley cars will have to suspend operations on the Sabbath, etc. The Common Council have taken up the matter and passed resolutions ordering the prosecutor to do his full duty and not discriminate. Next Sunday promises to be quiet.

AN AIRSHIP "MYSTERY."

Boston, Dec. 29.

The mysterious airship which has been hovering around the lower part of New England for the past week or so, and which all the dailies attempted to locate the owner of, belongs to Martin Beck, the theatrical man. It is a Herring-Curtis model, and was sent over to Marblehead in charge of the aviator, Russell, for experiments.

The newspaper men in Boston now think the affair was a clever "plant" by Beck. Many a laugh has been caused since it came out that the hulabaloo about an airship with searchlights flying at night was in reality a large kite, carrying a couple of headlights, and towed by Russell from the ground while traveling over the road in an automobile.

CHANGES AT THE FRIARS.

The advent of the new year is likely to bring about a great many changes in the membership of the Friars. Since the election of John W. Rumsey as Friar Abbot last June, the club has gradually changed from what was originally intended as a theatrical agents' club to a retreat for business men of all classes.

It was found, so it is said, that theatrical agents could not of themselves support the club and clubhouse the Friars now possess, and it was thought necessary to admit scores of business men to place the society on a paying basis. It is now rumored that many resignations will be submitted by the older members on the first of the year, their places to be taken by an influx of business men and others who have been, by special resolution, admitted to membership without being compelled to pay the customary initiation fee.

CUBAN HOUSE OPENS JAN 8.

The Peyret, Havana, Cuba, booked exclusively by the Fred Zobedie agency, will commence with vaudeville on Jan. 8. Mr. Zobedie has placed the opening bill of six acts. Chief among them is Rex's Comedy Circus.

The programs to be played by the Payret will cost from $1,200 to $1,500 weekly.

At the Orpheum headquarters this week, Mark A. Luescher, the general press representative, disclaimed any intent to "start anything" through the airship. He said Mr. Beck had shipped the flying machine with Russell to test a new equilibrium device, shaped like a top. When fastened to the bottom of the aeroplane the device keeps it evenly balanced in any kind of weather. Before Mr. Luescher was piled many papers which had carried a "front page story" about the affair, without knowing who the owner was.

Rochez' "Night in a Monkey Music Hall" has been extended by Martin Beck for a further ten weeks with the Orpheum Road Show. Mr. Beck has also reengaged the act for next season at a considerably larger salary. The Rochez turn will now play over here until June.

Lillian Vaughan (Mrs. Chas. O. Wolfe: Wolfe and Vaughan) died at Cedar Rapids, O., Dec. 17, from typhoid fever, contracted while in the city to spend Christmas with her husband's parents. The deceased was 28 years of age.

VARIETY ARTISTS' ROUTES

FOR WEEK JAN. 3

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 2 to JAN. 9, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adair Art Orpheum Omaha
Adams Mark Knickerbocker B R
Adams & Alden 10 Orpheum Salt Lake
Ahearn Chas Orpheum Sioux City
Aitken Bros 234 Bedford Fall River
Aitken Edgar Hastings B R
Alberta Lee 14 Frobel 111 Hamburg Ger
Albertus & Millar City Hippo Glasgow Scot
Alexander & Berties 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie 118 Central Av Oshkosh Wis
Allison Viola Moulin Rouge B R
Alpine Troupe Shea's Toronto
Alton & Arliss Girls Will Be Girls
Alvias The 801 E Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 973 Gordon Toledo O
Ameta Palace London Eng
Almera Helen Imperial B R
Alpha Comedy Four 502 6 Av N Y
Alrona Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lillies B R
Alvora & Co White's Gaiety Girls B R
American Newsboys Quartet Main Peoria Ill
American Cowboy Four Rice & Barton B R
Amsterdam Quartette Cort Chicago
Anderson & Anderson Gem Monongahela Pa
Anderson & Ellison Griffith Toronto
Anderson & Evans 865a Gates Av Brooklyn
Anderson & Abbott Co 3966 Mogan St Louis
Andersons Four National Hti Chicago
Apdales Animals Keith's Columbus O
Appleby E J Bijou Greenaboro N C
Ardell Lillian Frivolities of 1919 B R
Arlington Four Haymarket Chicago
Armond Grace 810 Dearborn Av Chicago
Arthur Mae 15 Unity Pl Boston
At the Country Club Majestic Milwaukee
At the Waldorf Alhambra N Y
Atkinson Harry 21 E 20th N Y C
Atlantis & Fink Lyric Sedalia Mo
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Austin & Sweet 1553 Bway N Y
Avery W E 5006 Forrestville Chicago

B

Baader La Veile Trio Columbus Chicago
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Family Williamsport Pa
Baker Chas Miners Americans B R
Baker Harry 3942 Reno W Philadelphia
Ball & Marshall 1553 Bway N Y
Barber & Palmer 617 No. 22 So Omaha
Barda Four Idora Pk Oakland Indef

BARLOW'S PONIES

And Bareback Somersault Dog, "Paddy."
SYDNEY I. RANKIN, Manager, New York Office.
RICHARD PITROT, Agent, New York-Berlin.

Barrett Sisters Orpheum Salt Lake
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barrett Richards Co Orpheum Denver
Barnes & Crawford 10 Orpheum Kansas City
Barnes Reming & Co American E Liverpool O
Barnes & West 418 Strand London Eng
Barron Geo 2002 Fifth Av N Y
Bartell & Garfield 2699 E 53 Cleveland
Barto & McCue 819 N Second Reading Pa
Bassett Mortimer 270 W 39 N Y
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis De Ruc Bros Minstrels
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 10 Airdome Chattanooga
Beardsley Sisters Union Hti Chicago
Bedell Walter H & Co K & P 125 N Y C
Beeson Lulu Bennett's Montreal
Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Beimel Musical 840 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell Boys Trio 19 Stuyvesant N Y City
Bell & Richards 211 E 14 N Y
Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Trio 206 W 67 N Y
Bennett Bros 258 W 65 N Y
Bennett Lelie Frivolities of 1919 B R
Bennett Sisters Miner's Americans B R
Beresford Helen & Co San Diego Cal
Bernstein Bertha Bon Ton B R
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Temple Grand Rapids
Berra Mabel Apollo Berlin Ger
Bertina & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila

Bimm-Bomm-Brrr

Representing the "Trombone of Jericho" and the Electrical Musical Wheels, playing for the Western Vaudeville Managers' Association.

Bevins Clem Frivolities of 1919 B R
Bimbos The 604 Pacific Appleton Wis
Bindley Florence Orpheum Los Angeles
Bissonnette & Newman R F D No 2 Lockport Ill
Big City Quartet Orpheum New Orleans
Bijou Comedy Trio Watsons B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Blamphin & Hehr Bennett's London Can
Blessings The Circus Variete Copenhagen Denmark
Bloomquest George & Co Orpheum Sioux City
Bonner & Meredith Co 1553 Bway N Y
Bordley Chas T 247 Tremont Boston
Boys in Blue Orpheum Denver
Booth Trio Majestic Kalamazoo
Bootblack Quartet Orpheum Denver
Bonner Bonnie Avenue Girls B R
Borden Zeno & Haydn Bros Oh You Woman B R
Bordley & Howard Oneonta Oneonta N Y
Borger G Miss N Y Jr B R
Bosbell May Columbia B R
Bouton & Bonehead Byrnes' 8 Bells Co Indef
Bowers Walter & Crooker Poli's Worcester
Bowen-Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney Keith's Providence
Brady Birdie Hastings B R
Bradley & Ward Electric Elyria O

BRADY AND MAHONEY

WEEK JAN. 3, KEITH'S, PROVIDENCE.
Oh! you Goldsmith and Hoppe.

Brandon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brandons Musical Majestic Houston
Breunen Sam De Vere's Show B R
Brennon & Downing Keith's Cleveland
Breunou Lillian Miss New York Jr B R
Brianzi Romeo Oh You Woman B R
Brianzi Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Broadway Boys 1553 Bway N Y
Brooks & Jeaunette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farlardeau King Edward Halifax N S

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."

Brown Dick Brigadiers B R
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Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Hti Chicago
Bunchu & Alger St Joe Moe
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4087 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burt Wm P & Daughter 133 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Courtney Reeves' Beauty Show B R
Byers & Hermann 3649 Paxton rd Cincinnati
Byron Gleia 107 Bine Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Caesar Frantz Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5966 Kennerly Av St Louis
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Campbells The Orpheum Portsmouth O
Canfield and Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Lifters B R
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Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum 235 E 24 N Y C
Carters The 921 9 La Salle Ill
Calvert Mable Sam Devere's Show B R
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Clark J W Orpheum Minneapolis
Clark Billy Los Angeles Los Angeles
Clark & Duncan Congress Portland Me
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clarke Wilfrid Lambs Club N Y
Clare Frances Bon Tons B R
Claton Carlos 2354½ 5 Av Nashville Tenn
Clayton-Drew Players Merry Maidens B R
Clayton Ethel Bon Tons B R
Claire Ina 240 W 52 N Y
Childres Grace College Girls B R
Clayton Renie & Baker Waverly Hti Jacksonville
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Poli's Wilkes-Barre
Clipper Comedy Four Garden Buffalo
Clito & Sylvester 928 Winter Phila
Clure Raymond Hippo Cleveland
Clyo & Rochelle 87 Park Attleboro Mass
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ale & Boyle Hathaway's New Bedford
aley Wm J 108 N 10 Phila
alton Harry Fen 175 Irving Av Brooklyn
amsel & Farr The Ducklings B R
armody Orpheum Mt Carmel Ill
arrow Clyde Knickerbocker B R
avis Edwards Hippo Cleveland
avis Bros 4 Blandy Zanesville O

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avis Walter M Bon Ton B R
ay William Hastings B R
ay Carita Bijou Lansing Mich
asie Poli's Scranton
e Forest Corinne Imperial B R
e Haven Sextet Orpheum Salt Lake
e Mar Zolla Knickerbocker B R
e Mora & Graceta Temple Ft Wayne
e Mario Schuman's Frankfort Ger
e Milt Gertrude Garrick Burlington Ia
e Mont Robert & Co G O H Syracuse
e Vere Geo & Madeline 54 W 125 N Y
e Verne & Van 4572 Yates Denver
e Velde & Zelda Majestic Butte
e Young Tom 156 E 113 N Y
e Young Mabel 122 W 115 N Y
'Arville Jeannette Chicago Indef
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eaton Chas W 418 Strand London
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eltorelli & Glissando Great Kills S I
ebollis & Valora Temple Grand Rapids
enney Walyer Mardi Gras Beauties B R
esmond & Co 24 E 21 N Y
eranda & Green 14 Leicester London
e Muth Henry Fashion Plates B R
ickens & Floyd 343 Rhode Island W Buffalo
iegnan Fred Preston Eng
ixons Four 756 8 Av N Y
ixon Sidonne Mardi Gras Beauties B R
ixon Maybird Mardi Gras Beauties B R
obson Frank Moulin Rouge B R
obbs Wilbur Miner's Americans B R
oherty & Harlowe 428 Union Brooklyn
oherty Sisters Orpheum Portland
olan & Lenharr 2460 7 Av N Y C
olan Fos P Imperial B R
olce Sisters 249 W 14 N Y
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unham Jack Tiger Lilies B R
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upres Fred Poli's Worcester

E

arly & Laight New Century Girls B R
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nglish Lillian Oh You Woman B R
rnests Great Keith's Providence

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Essor William Hastings B R
Erxleben Bert A Shootover Inn Hamilton City Cal
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Espe Leonard & Louie People's Chicago
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Everett Ruth Brigadiers B R
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Fletcher & La Pierre 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B R
Flower Dick J 1553 Bway N Y
Ford & Wesley 120 E 122 N Y
Ford & Miller 26 Brayton Buffalo
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Azalea Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
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Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
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Furman Radie 1 Tottenham Court Rd London Eng

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Gale Dolly Mardi Gras Beauties B R
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Glose Augusta Keith's Columbus O
Glover Edna May 223 W 44 N Y C
Godfrey Henderson & Co 1553 Bway N Y
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldie Boys Majestic Butte
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Goolmans Musical Majestic Galveston
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
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Gordon & Pickens Poli's Bridgeport
Gordon & Brennan Sam Devere's Show B R
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Gould Masie Avenue Girls B R

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Grant Burt & Bertha 2956 Dearborn Chicago
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Ton B R
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Grimm & Davis Family Indianapolis
Grimm & Satchell 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Gubl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

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Hadley Mae E Tiger Lilies B R
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
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Haney & Long 117 State No Vernon Ind
Hanlon Jr George 141 Charing Cross Rd London
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Harris George Bon Tons B R
Harron Lucille Knickerbocker B R
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Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
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Harvard & Cornell 146 W 36 N Y
Hanvey & Baylies 260 Palisade Av W Hoboken N J
Harvey Harry Hastings B R
Harvey Elsie Majestic Butte
Haskell Loney 47 Lexington Av N Y
Hassan Ben Ali Arabs Luna Villa Coney Is N Y
Hastings Harry Hastings B R
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila
Hawthorne Hilda 3313 Jamaica Av Richmond Hill
Hayes & Wynne 418 Strand W C London Eng
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Hazleton James Wash Soc Girls B R
Hedge John American Chicago
Hefron Tom Family Lafayette Ind
Heidelberg Four 301 W 40 N Y
Heushaw Vinnie 129 Schermerhorn Brooklyn N Y
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
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Hershey De Rue Bros Minstrels
Herz George Imperial B R
Herrmann Adelaide Temple Rochester
Heim Children Maryland Baltimore
Heverly Great 201 Desmond Sayre Pa
Hickman Bros & Co Majestic Butte
Hickman & Willis Pearl River N Y
Hill Cherry & Hill Poli's Scranton
Hill & Ackerman Fay Foster Co B R
Hill & Whitaker Empire Manchester Eng
Hillebrand & De Long 1553 Bway N Y
Hillyers Three Royal Palace Spartenburg S C
Hilson Violet, Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
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J

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Joy Allie Bon Tons B R
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Kennedy Matt Sam Devere's Show B R
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Kingsburys The 1553 Bway N Y
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Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkins Co Indef
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Lansford Jeanne Reeves' Beauty Show B R
Lansings The 210 No Bway Baltimore
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La Belle Harry Palace Huntington Ind
La Clair & West Casino Burlington Vt
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
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La Maze Bros 274 Barbrey Brooklyn
La Mont Janet Wash Soc Girls B R
La Nole Ed & Helen 34 Division Troy N Y
La Raub & Scottie Star Homestead Pa
La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Av Albany
La Rose Bros Temple Providence
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Vine Edward Orpheum Lincoln Neb
La Velle & Grant 10 Orpheum Denver
La Zor & La Zar Majestic Jacksonville Fla
Larellas Ploertz Hippo N Y Indef
Larose & Lagusta 789 2d Av N Y
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Lawson & Namon Pavilion New Castle Eng
Le Dent Frank 418 Strand London Eng
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Le Clair Harry 245 W 134 N Y
Le Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Irene Majestic Houston
Lee Frank Cracker Jacks B R
Leo Jolly Palace Boston
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leick & Keith Manchester Eng
Leigh Andrew Columbia B R
Leonard Chas F 1600 No 8 Phila
Leonard Eddie G O H Indianapolis
Leonard & Drake 1099 Park Pl Brooklyn
Leoni Ruby Cracker Jacks B R
Les Jundts National San Francisco
Leslie Bert Orpheum Denver
Leslie Hazel Cherry Blossoms B R
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Lester Wm Brigadiers B R
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Marlow Lou Cracker Jacks B R
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Martell W Brigadiers B R
Martell A Brigadiers B R
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McAvoy Harry Brigadiers B R
McAvoy Dick & Alice 83 Ohara Av Toronto
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
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McConnell Sisters Orpheum Lincoln Neb
McDonald Michael Oh You Woman B R
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McKay Jock Orpheum Denver
McRae Tom Empire B R
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Melody Lane Girls Orpheum Des Moines
Melrose & Ingram Orpheum Marion O
Mendel 18 Adam Strand London
Menetekel Chicago Ill
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B R
Merrill & Otto Bennett's Montreal
Merriman Sisters Marathon Girls B R
Merritt Hal Family Lafayette Ind
Methron Sisters Brinkman Bemidji Minn
Miles P W Dainty Duchess B R
Middleton Gladys Majestic Johnstown
Milam & Lin Boin Palace Htl Chicago Indef
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller & Weston Orpheum Minneapolis
Miller Frank Oh You Woman B R
Milliman Trio Orpheum Kansas City
Mills Joe B Lady Buccaneers B R
Milmars The 214 S Wash Kokomo Ind
Minstrel Four Morning Noon & Night B R
Mintz & Palmer 1305 No 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montague Harry Fashion Plates B R
Montague's Cockatoos Unique Sheboygan Wis
Mooney & Holbein Bradford Eng
Montgomery F 10 Thompson Av Gloversville N Y
Montgomery Marshall Columbia Cincinnati
Moran & Wiser Palast Leipsig Germany
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moree Mabel V 15 Charles Lynn Mass

PAULINE MORAN

Spent a most delightful Xmas at Orpheum, Des Moines, with Patrice and Co., Charlene and Charlene, McConnell Sisters, Filice-Tuscany Troubadors and Tom Waters and the Missus. A Happy New Year to all. Dec. 26, Cedar Rapids, Ia.

Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lou Fashion Plates B R
Morton Ed Poli's Bridgeport
Morton Pani Rathskeller Jacksonville Indef
Morris & Morton Mission Salt Lake City
Morris Edwin Reeves' Beauty Show B R
Morris & Daly Sam Devere B R
Mosarts Fred & Eva Princess Wichita Kans
Muller Maud 601 W 151 N Y
Mulvey Ben L 287 Richmond Providence
Murray & Mack Orpheum Kansas City
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Murray Elisabeth M Chase's Wash
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Kilter 457 E Main Bridgeport
National Four Jersey Lilies B R
Nasarro Nat & Co 226 Lombard Phila

NAT NAZARRO

AND CO.

Featured on S.-C. CIRCUIT.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R

JOHN NEFF

AND

CARRIE STARR

Jan. 8, BENNETT'S, OTTAWA.

Jan. 10, BENNETT'S, MONTREAL.

Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nichols Nelson & Nichols 10 Majestic Montgomery
Nifty Girls Three Bijou Saginaw Mich
Neoman George Airdome Chattanooga Tenn
New Pianophiends Poli's Waterbury Conn
Newell & Niblo Hathaway's Lowell
Newman Harry 1553 Bway N Y C
Noble & Brooks Gaiety Toronto
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette Orpheum Omaha
Norriser The 217 W 43 N Y
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y
Nosses Musical Poli's Wilkes-Barre
Nugent J C & Co Bennett's Hamilton

O

O'Brien J Miss New York Jr B R
Odell & Kinley 206 W 114 N Y
Odell & Glimore 1145 Monroe Chicago
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Neill Ray B 226 22 Av Milwaukee
O'Neil Jas Empire B R
O'Neill Harry Empire B R
O'Neill Trio O H Olean N Y
O'Neill & Regenery 592 Warren Bridgeport
O'Neill Tom 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orietta May Miss New York Jr B R
Orpheus Comedy Pantages Sacramento
Orr Chas F Cort Chicago Indef
Orth & Fern Proctor's Albany
Oswald Wm Miss New York Jr B R
Otto Bros 1553 Bway N Y
Owen Dorothy Mae 3047-90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantser Willy Orpheum Portland
Pantser Jewell J Orpheum Portland Ore
Paradis Billy C N I Htl L'Assomption P Q Can
Parvis Geo W 2422 N Hancock Phila
Parshley 24 E 41 N Y
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago

PASQUALINA

(DEVOE)

"The Flower of Italy"

Patterson Al Tiger Lilies B R
Pauli & Ryholds 359 County New Bedford
Pauline Dansville N Y
Pearson & Garfield 25 W 65 N Y
Pearl Katherine & Violet Wine Women & S B R
Pederson Bros 635 Greenbush Milwaukee
Pepper Twins Liberty E Liberty Pa
Pealson Gilbert Cracker Jacks B R
Paulinetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Peitler Joe Gayety Pittsburg
Pearce Sisters Three 725 Lane Seattle
Percival Walter C 1553 Bway N Y
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchannan Minneapolis
Pero & Wilson 317 E Temple Wash C H Ohio
Peter the Great 422 Bloomfield Hoboken N J
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

WILLIAM MORRIS CIRCUIT.

Piano Four 100 Morningside Av W N Y C
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages Spokane
Pirocoffs Family Cracker Jacks B R
Pisano Fred A 86 West Gloversville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girls B R
Potter & Harris Majestic Galveston
Potts Ernie & Mildred 701 E 6 Minneapolis
Potts Bros & Co Shea's Buffalo
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Mae Reeves' Beauty Show B R
Prices Jolly 10 Porter Boston
Primrose & Polhoff Avenue Girls B R
Primrose Quartette Princess Wichita Kansas
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Brooklyn
Purvis Jimmy New Century Girls B R

Q

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Ranney Adele Sam Devere Show B R
Rastus & Banks Hippo Brighton Eng

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS."

JAN. 8, MAJESTIC, MADISON, WIS.

Direction, PAT CASEY.

Ranf Claude 4035 Robey Chicago
Ray & Nice Grand Pittsburg
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Ransley Mabel Orpheum Salt Lake
Raymond Clara Imperial B R
Raymond Alice Palace Hull Eng
Raymond Ruby Orpheum New Orleans
Rawson Guy Bon Ton B R
Readings Four 10 Orpheum 'Frisco
Ready G Ellis Nowlin Circus
Reaves Roe 1553 Bway N Y
Reded & Hadley Tiger Lilies B R
Redford & Winchester Temple Detroit
Redway Tom 141 Inspector Montreal
Reed & Earl Majestic Hillsboro Tex
Reed Bros Orpheum St Paul
Reid Pearl Columbia B R
Reed Chas E Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Garrick Burlington Ia
Reid Jack Clarks Runaway Girls B R
Reiff Clayton & Reiff Orpheum Canton O
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalles The c/o Levy 2053 Bway N Y
Reno Dell Theatorium Ft William Can
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four Hammerstein's N Y
Rice Frank & True 706 So 48 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards Sadie Moulin Rouge B R
Riggs Charlie Bon Tons B R
Ring & Bell Metropolitan Minstrels Indef
Ritchie Gertie 213 Grey Buffalo
Rhoades & Engel Jolly Girls B R
Robbins Billy C Reeves' Beauty Show B R
Robinson Eugene Orpheum Brooklyn

ALICE ROBINSON

With a twinkle in her eye and a tingle in her voice Address VARIETY, Chicago.

Robinson Bobbie & Haselle 10 Palace Ft Williams Ont Can
Robisch & Childress 9 National San Francisco
Rocomora Susanna K & P 5th Av N Y
Rock & Rol 1610 Indiana Av Chicago
Rodgers & St Clair Crescent Nashville
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rooney Sisters Royal Court Liverpool Eng
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Ross Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross & Lewis Empire So Shields Eng
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel G O H Indianapolis
Russell-Ness Bertha 172 W 77 N Y
Russell & Church 10 G O H Pueblo Col
Rutherford Jim & Co Majestic Butte
Rutledge Pliny F & Co 133 W 45 N Y C
Ryan & Richfield Co 10 Greenpoint Bklyn
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Sabel Josephine Palace London Eng
Sale-Chick Colonial Norfolk Va
Salmo Juno Union Strasburg Ger
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1327 5 Av N Y
Sandersons Co 989 Salem Malden Mass
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y

WALTER LESLIE

SCHRODE and MULVEY

JAN. 8, COLUMBIA, ST. LOUIS.

Personal direction of Mr. Pat Casey and Miss Janis Jacobs.

Schilling Wm 283 5 Av Brooklyn
Sawyer Harry Clinton Mardi Gras Beauties B R
Seymour Sisters 2425 N Napa Phila
Shean Lou L Queen San Diego Cal
Sheldon Viola Hastings B R
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4318 Wentworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms & Co Willard Orpheum Brooklyn
Slater & Finch 10 N 8 Vincennes Ind
Small Sloane & Sheridan Pantages Edmonton Can
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Solar Willie 1553 Bway N Y
Somers & Storke Elks Club Duluth Minn
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Majestic Denver
Spencer Billy Tiger Lilies B R
Spissell Bros & Co 10 Colonial N Y
Sprague & McNeece 632 No 10 Phila
Sprague & Dixon Bell Newport News Va
Springer & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER,

SPISSELL

BROS & CO.

JAN. 10, COLONIAL, NEW YORK.

St Clair Minnie 140 So 11 Phila
St Onge Fred & Co Hippo Birmingham Eng
Stadium Trio 223 Scott San Francisco
Stafford & Stone 624 W 139 N Y
Stagpooles Four American New Orleans
Stanley Vincent F Oh You Woman B R
Starr Mabel Orpheum Lima O
Steger Bessie Fifty Miles From Boston Co Indef
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens Geo Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stipps Musical Majestic Little Rock
Stoddards Musical Penn Phila
Stone Jumping Great 320 Ralph Brooklyn
Stone Wizard Olympia Liverpool Eng
Stuart & Keeley 2305 Brookside Av Indianapolis
Stubbiefield Trio 5808 Maple Av St Louis

WM. F. JIMMIE

SULLY AND HUSSEY

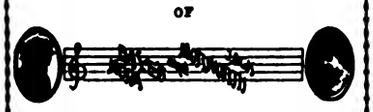
"The Messenger Boy and the Sportsman."

Stutzman & May 619 Wash Williamsport Pa
St Elmo Leo 2064 Sutter San Francisco
Sugimoto Troupe 7300 S Sangamon Chicago
Summers Claude R 1553 Bway N Y
Sunbeams Three Avenue Girls B R
Sutton & Sutton Variety Texarkana Tex
Swain & Ostman Vans Minstrels
Sweeney & Rooney Orpheum Cleveland

T

Taylor Carey E Casino Louisville Indef
Taylor Mae Lubins Phila

NIFTY NOTES
OF



TO OUR FRIENDS:
KNOW US HENCEFORTH SIMPLY AS
NORA BAYES and JACK NORWORTH
IN
"RAGTIME"
We publish all our songs with J. H. REMICK. He publishes all his children in Detroit. He pays us four cents a copy on all our songs. We wouldn't want to pay him four cents a copy on all his children.
WE'RE GLAD WE'RE MARRIED.

Taylor Fred Brigadiers B R
Tempest Sunshine Orpheum Ogden

SILENT TAIT
AND AMEE.
European Eccentric Novelty Act.
DEC. 27, AMERICAN, NEW YORK.

Temple Quartette Poli's New Haven
Temple & O'Brien 16 W Duluth Minn

TAMBO AND TAMBO
Double Tambourine Soloists.
JAN. 10, MORRIS CIRCUIT.
Sail December 22, S. S. New York.

Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco

EVA TAYLOR
AND HER COMPANY.
JAN. 2, ORPHEUM, LOS ANGELES.

Terry Twins 167 Dearborn Chicago
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thurston Grand Youngstown O
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8th Av N Y
Toney & Norman Colonial Richmond Va

TORCAT
AND **FLOR D'ALIZA**
Week Jan. 3, PANTAGES', SPOKANE.

Tops Topsy & Tops 3442 W School Chicago
Torcat & Flor d'Aliza Pantages Spokane
Toohey Trabnel A Ellis Nowlin Circus
Travers Belle Trocadero Phila Indef
Troubadours Three Grand Pittsburg
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B R
Tuttle & May 3837 Huron Chicago
Tweedley John 242 W 43 N Y
Twentieth Century Co Poli's Springfield
Tydeman & Dooley 121 Elm Camden N J

U

Usher Claude & Fannie Orpheum Portland

V

Valdare & Varno 193 Galena Aurora Ill
Valetta & Lamson 1329 St Clair Av Cleveland
Van Billy 17 Bronx N Y
Van Hoven Orpheum New Orleans
Van Osten Eva Fashion Plates B R
Von Serley Sisters 486 E 138 N Y
Varde 270 W 39 N Y
Vardon Perry & Wilbur Empire London Eng
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken People's Phila
Vedder Lillie Innocent Maids B R
Vasco 41a Acre Lane London Eng

CHAS. AND FANNIE VAN
Assisted by CHAS. T. LEWIS.
"A CASE OF EMERGENCY."
JAN. 3, AUDITORIUM, LYNN.

Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Veronica & Hurl Falls Orpheum Seattle
Victorine Myrtle Bijou Saginaw Mich
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Viviana Two Orpheum Harrisburg
Viola & Bro Otto 125 Montauk av Brooklyn
Voelker Mr & Mrs Frederic 10 Orpheum Frisco

W

Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng

WALSH, LYNCH and CO.
Presenting "HUCKIN'S RUN."
JAN. 3, ORPHEUM, NEW ORLEANS.
Direction PAT CASEY.

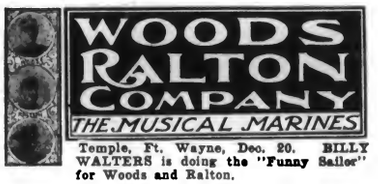
Waldren May Avenue Girls B R
Wallace's Jack Cockatoos c o Parker Abilene Kan
Walbeiser Walter 1918 So J Bedford Ind
Walker Nella G O H Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walthour Trio Orpheum Atlanta
Waltzer Twins 654 So Main Akron O
Ward Marty S Tiger Lilies B R
Warren Bob 1308 So Carlisle Phila

WATSON AND LITTLE
"A MATRIMONIAL BARGAIN."
UNITED TIME.

Watermelon Trust Sam Devere's Show B R
Waters Tom Grand Indianapolis
Watkins William Big Review Co B R
Watson Sammy 333 St Pauls Av Jersey City N J
Weadick & La Due Orpheum Zanesville O
Webb Funny Ellis Nowlin Circus
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co 101 E 96 N Y
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew 213 Shawmut Av Grand Rapids
Wentworth Vesta & Teddy Trent Trenton
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Wharton Nat Grand N Y C
Wheelock & Hay Orpheum Memphis
Whitman Bros Grand Portland
White Cora Empire B R
White Al 9 Orpheum Sioux City
White & Simmons Lyric Dayton O
Whiteside Ethel Bijou Battle Creek
Whitney Tillie 36 Kane Buffalo
Wild Jolly & Co Jeffers Saginaw Mich
Winkler Kress Trio 252 W 38th N Y C
Williams Chas Majestic Ft Worth
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert 1330 W 12 Chicago
Williams & Mayer 1402 E 10 Indianapolis
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Williams Frances Bijou Dream Newark N J
Willis Tom Bon Tons B R
Wills May Orpheum Salt Lake
Wills Nat K & P 5th Av N Y
Wilson Bros K & P 5th Av N Y
Wilson Frank Keith's Providence
Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD AND MINDELL KINGSTON
WEEK JAN. 3, COLUMBIA, CINCINNATI.

Wilson & Frasier Gem Wash C H Ohio
Wilson May Fashion Plates B R
Wilson Bros K & P 5th Av N Y



Temple, Ft. Wayne, Dec. 20. BILLY WALTERS is doing the "Funny Sailor" for Woods and Ralton.

Wilton Joe & Co 1129 Porter Phila
Winkler Kress Trio Empire Pittsfield Mass
Winters Comedy Four 769 E 156 N Y C
Withrow & Glover 223 W 44 N Y C
Wixon & Kelly 80 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl Chicago
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Work & Ower Poli's Hartford
World & Kingston Columbia Cincinnati
Worthley Abbott & Minthorne Majestic Jacksonville
Wright & Dietrich Temple Detroit
Wyckoff Fred Jefferson Saginaw

Y

Yackley & Bunnell Lancaster Pa
Yaw Don Tin 119 E Madison Chicago
Young & Young Majestic Wash
Young Ollie & April 58 Chittenden Av Columbus O
Younger Bros Starland Saskatoon Sask Can
York Charley Keener's Mobile Ala

THE AMBIDEXTERITY MARVELS.
OLLIE YOUNG and APRIL
GARRICK THEATRE, BURLINGTON, DEC. 27.

Z

Zam Trio Waverly Htl Jacksonville Indef
Zanettas The Orpheum Salt Lake
Zanfrellas The 131 Brixton rd London S W Eng
Zazel's Living Statues Imperial B R
Zazell Vernon & Co Scala Copenhagen Denmark
Zinnaman Geo Garrick Burlington Ia
Zech & Zech 48 Franklyn York Pa
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R
Zolars Two Bijou Saginaw Mich

BURLESQUE ROUTES

Weeks Jan. 3 and 10.
"L. O." indicates show is laying off.

Al Reeves Beauty Show Majestic Kansas City 10 Gayety Omaha
Americans 3-5 Folly Paterson 6-8 Bon Ton Jersey City 10 Howard Boston
Avenue Girls Star Toronto 10 Lafayette Buffalo
Behman Show Euson's Chicago 10 Empire Cleveland
Big Review People's Cincinnati 10 Folly Chicago
Bon Tons Gayety Boston 10-12 Gilmore Springfield 13-15 Empire Holyoke
Bohemians Century Kansas City 10 Standard St Louis
Bowery Burlesquers 3-5 Mohawk Schenectady 6-8 Empire Albany 10 Gayety Boston
Brigadiers Lafayette Buffalo 10 Avenue Detroit
Broadway Gaiety Girls 8th Ave N Y 10 Casino Brooklyn
Century Girls Royal Montreal 10 Star Toronto
Cherry Blossoms Monumental Baltimore 10 Bijou Phila
College Girls Gayety Pittsburg 10 Garden Buffalo
Columbia Burlesquers Garden Buffalo 10 Gayety Toronto
Cosy Corner Girls 3-5 Bon Ton Jersey City 6-8 Folly Paterson 10 8th Ave N Y
Cracker Jacks 3-5 Gilmore Springfield 6-8 Empire Holyoke 10 Murray Hill N Y
Dainty Duchess Gayety Toronto 10 Corinthian Rochester
Dreamlands Folly Chicago 10 Star Milwaukee
Ducklings Lyceum Washington 10 Monumental Baltimore
Empire Burlesquers Bijou Phila 10-12 Gayety Scranton 13-15 Luserne Wilkes-Barre
Fads & Follies Gayety Hoboken 10 Music Hall N Y
Fashion Plates L O 10 Trocadero Phila
Fay Foster 3-5 Des Moines 6-8 St Joe 10 Century Kansas City
Follies of Day Columbia Boston 10-12 Empire Schenectady 13-15 Gayety Albany
Follies of Moulin Rouge Columbia N Y 10-12 Empire Albany 13-15 Mohawk Schenectady
Frolicsome Lambs Star Milwaukee 10 Dewey Minneapolis
Ginger Girls 3-5 Empire Albany 6-8 Mohawk Schenectady 10 Olympic N Y
Girls From Happyland Casino Phila 10 Gayety Baltimore
Golden Crooks Gayety Phila 10 Waldman's Newark
Hasting's Show Gayety Baltimore 10 Gayety Washington
Irwin's Big Show Westminster Providence 10 Casino Boston
Irwin's Gibson Girls Music Hall N Y 10 Westminster Providence
Irwin's Majestics Casino Boston 10 Columbia N Y
Imperials 3-5 Gayety Scranton 6-8 Luserne Wilkes-Barre 10-12 Folly Paterson 13-15 Bon Ton Jersey City
Jersey Lillies Standard Cincinnati 10 Gayety Louisville
Jardin de Paris Avenue Detroit 10 Empire Chicago
Jolly Girls 3-5 Gayety Albany 6-8 Empire Schenectady 10-12 Bon Ton Jersey City 13-15 Folly Paterson
Kentucky Belles Howard Boston 10 Columbia Boston
Knickerbockers Gayety St Louis 10 Majestic Kansas City
Lid Lifters Waldman Newark 10 Gayety Hoboken
Lady Buccaneers Empire Newark 10 L O 17 Bijou Phila
Marathon Girls 3-5 Apollo Wheeling 6-8 Gayety Columbus 10 Empire Toledo
Mardi Gras Beauties Empire Cleveland 10-12 Gayety Columbus 13-15 Apollo Wheeling
Masqueraders Gayety Milwaukee 10 Alhambra Chicago
Merry Maidens 3-5 Empire Schenectady 6-8 Gayety Albany 10 Royal Montreal
Merry Whirl Gayety Detroit 18 Star & Garter Chicago
Miss New York Jr Buckingham Louisville 10 People's Cincinnati
Morning Noon & Night Trocadero Phila 10-12 Luzerne Wilkes-Barre 13-15 Gayety Scranton
Moulin Rouge 3-5 Luzerne Wilkes-Barre 6-8 Gayety Scranton 10-12 Gayety Albany 13-15 Empire Schenectady
Pat White's Gaiety Girls Empire Indianapolis 10 Buckingham Louisville
Umpire Show Bowery N Y 10 Empire Newark
Vanity Fair Corinthian Rochester 10-12 Mohawk Schenectady 13-15 Empire Albany
Washington Society Girls Casino Bklyn 10 Empire Bklyn
Watson's Burlesquers Academy Pittsburg 10 Lyceum Washington
Wine Woman & Song Star St Paul 10-12 Des Moines 13-15 St Joe
Yankee Doodle Girls Star Cleveland 10 Academy Pittsburg

NOTICE FOR ROUTES

Until further notice all routes for the ensuing week must reach the New York office of VARIETY by WEDNESDAY at noon, to ensure publication in the current issue.

The Chas. K. Harris Courier

MINNIE HOFFMAN
SINGING
"SCUSE ME TO-DAY"
AND
"WAS I A FOOL?"
AT THE MAJESTIC, NEW YORK, THIS WEEK.

CHAS. K. HARRIS,
31 WEST 31st ST., NEW YORK.
MEYER COHEN, Manager,
Chicago, Grand Opera House Bldg.

Parisian Widows Gayety Washington 10-12 Apollo Wheeling 13-15 Gayety Columbus
Queen of the Jardin de Paris Olympic N Y 10 Star Brooklyn
Rents Santley Gayety Bklyn 10 Metropolis N Y
Rialto Rounders Star & Garter Chicago 10 Standard Cincinnati
Rice & Barton Gayety Minneapolis 10 Gayety Milwaukee
Robinson Crusoe Girls Metropolis N Y 10 Gayety Phila
Rose Hill Alhambra Chicago 10 Euson's Chicago
Rose Sydell 3-5 Gayety Columbus 6-8 Apollo Wheeling 10 Gayety Pittsburg
Runaway Girls Gayety Omaha 10 Gayety Minneapolis
Sam Devere Empire Chicago 10 L O 17 Star Cleveland
Sam T Jacks Dewey Minneapolis 10 Star St Paul
Scribner's Oh You Woman Murray Hill N Y 10 Casino Phila
Serenaders Star Bklyn 10 Gayety Bklyn
Star & Garter Empire Toledo 10 Gayety Detroit
Star Show Girls Empire Bklyn 10 Bowery N Y
Town Talk L O 10 Star Cleveland 17 Academy Pittsburg
Tiger Lillies Standard St Louis 10 Empire Indianapolis
Trocaderos Gayety Louisville 10 Gayety St Louis

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Ashley Edgar
Augers The
Adams Mabelle
Ainsley Josephine
Anderson Fred
Armstrong E K
Allen Dwight (C)
Ashley Herbert
Arliemma
Astor Louie
Ardell Lillian
Adler Flo (C)
Abel George
Alexander & Scott
Adams L P
Arthur Paul (C)
Aldrach Blanche
Anderson Anna
Anderson Al (P)
Ashley Lillian
Ardarth Stella
Azard Benj
Alhbergs Two
Alburtus & Altus (C)
Arnim & Wagner (C)
Appelle Charlotte (P)
Abbo Fred
Ardel Co Franklyn (P)
Anderson & Goines (P)
Alexander & Scott (C)

M. STRASSMAN
Attorney, 853 Broadway, New York.
Theatrical Claims. Advice Free.

WEIGHING LESS AND WEARING LONGER

Than any of the heavy old-fashioned canvas covered wood trunks has given the "BAL" FIBRE TRUNKS a permanent place in the lead. Wood trunks can never be manufactured to weigh as light as fibre trunks, because they need too much iron, tin and slats to strengthen their weaknesses and as ⅛ in. of vulcanized fibre is as strong as ⅞ in. of wood, there is no hope for wood in a strength competition.
Wood is ancient. Fibre is modern. Which are you?

WILLIAM BAL, Inc.
SEND FOR CATALOGUE V. BUILDERS OF
210 West 42nd Street, New York

Baird B
Bender Harry
Bertram Helen
Beautvier Wm
Barbaretto B
Breedenbach Frank
Barrison Lola
Burke Billie
Bailey O D
Bragdin Guy T
Backhan Lillian
Bates Frank
Beck G
Beaver Fred
Buckner
Barton Harry Hookey
Bartic Eva
Burrell Barbaretto & Co
Brown Martin
Buckley Louis C
Bennet Bert (C)
Boutin O G
Burke D
Barrett Gertrude
Bornell Nat R (C)
Barrett Mrs A E (C)
Brachard Paul
Breen Harry (C)
Brenon Herbert
Buck Mr
Burkhart Charles (C)
Bertoza Lina (C)
Brady William (C)
Behees Those
Bob-Tip Co
Bandy Mrs G W
Barry Kathleen (C)
Blossom Rose (C)
Bartelli Buster (C)
Bowen Harry
Barnea Al
Belmont Harry
Boyd & Allen
Bowman Billie (C)
Bernard Mr & Mrs (C)
Bush-De Vere Trio (C)
Belle May (C)
Bernhardt Lillian (C)
Blake Nena
Barcroft Jack (P)
Bauvard Mrs (P)
Backley H (P)
Berton Bessie
Barnard Nik (P)
Bernard Jack (P)
Beverley Glady (P)
Bolforth Eugene (P)
Ballo Bros (P)
Booth Constance
Bowman Billie
Boos Blanche (C)
Beers Leo (C)

Carson Flora (C)
Casedy Mable (C)
Coran Tom
Comer Imogene
Chisholm Chas B
Cook Joe
Cook & Stevens (C)
Courneen W Rogers
Connelly Anna & Effie
Cushman Wm F (S F)
Crockford Jessie (S F)
Clark Bobie (C)
Clark Chas K (C)
Carr George (C)
Clark A J
Church Grace (C)
Cornish W A (C)
Carmen Belle
Clito & Sylvester
Conway Ivy
Carroll Thomas (C)
Case & Co Harvey (C)
Cunningham Jean (C)
Carruthers Mabel
Carlton Billy (C)
Crawford J Edward (C)
Christina Fritz (C)
Callan Lillian D
Clifford W C
Coughlin Grace M (C)
Comam Ed J (C)
Carr Carolyn (C)
Carroll Tom (C)
Cotton Lola
Cardownie Sisters
Channing Chas K
Cappens L M (C)
Carter Capt Nick (C)
Coate Charlotte (C)
Cosgrove Mr (C)
Columbia Trio (C)
Chester Ida
Clarke & Bergman (P)
Crandall Miss La
Caswell Maude (P)
Creasey Harry
Carlton A (P)
Conklin Al
Connelly & Webb (P)
Copelands Three
Coddington E
Courtney & Dunn
Copeland K
Carroll & Baker (C)
Clarence Sisters (C)
Cooke & Rothert (C)

Drina Max
Douglass Chas N
Damann Carl
Drew Dorothy
Dunk E H
DeCordoble Bleecher
Duvall Brothers (C)
DeLand Helen (C)
Dagmar Alexandra (C)
Dare Grace
Dayton Lewis
Dunn V M
De Veau Nellie
Densmore Beth
Dickerson Richard (C)
Dowling James J
Delmar Mae
De Voy Emmet
Dilworth Ollie W (C)
Dean Wanda (C)
Derby Gladstone (C)
De Vine & Williams (C)
De Mar Grace (C)
Dale Theresa (C)
Defrey Gordon (S F)
Dupree Mabel
Dale Sisters
Donaldson Ruth (C)
Donaldson Ruth (C)
Dynes Daddy
De Loris Chevalier
Dale Marie G (C)
Dale Mark T (C)
De Leon Millie (C)
De Faye Musical (C)
De Baum John F
Donovan Fannie
Dorothy Gavin (P)
Dully Thomas (C)
Downing Sam
Doyle Bart
Dundedin Maudie
Dean & Price (P)
Duffy Jr Jas T
Dacre Louie
Dresser Edna M
Dugan Tiffany Co
Dooley & Francis
Dudley Estelle C (P)
Donovan Jim (P)
Doblado's Sheep (S F)
Deltow
Dally Belle (C)
De Maine August (C)

Eltinge Nellie
Easterly Fred S (C)
Emmet Katherine
Edwards Ernest (C)
Edwards & Ward
English Bessie Mae
Elwyn Lorne
East Fred (C)
Evans George
Ellis Charles (C)
Esterbrook Fred
Emmy Karl (C)
Esposito Vincint
Elmer Fred
Esmeralda (C)
Edmunds Mile (C)
Eldridge Robert
Edithe Corinne
Elinore May (C)
Ehright Frank (C)
Elinore May
Emmy Madame (C)
Evers George
Eddy Philip R
Earl Ruby (P)
Ernest Harry (C)
Ellies O E (C)

Fields Same
Fink Ned
Ford Sisters
Florian Joseph J
Fein Lew
French E L
Facciote Tom (C)
Fish Agnes C
Farmer Constance
Feluceare Charles
Fenton J (C)
Fox Harry (C)
Fisher E C (C)
Forde Edwin
Fuller George (C)
Flodean (C)
Frederick Josephine
Francelias Great
Fitzgerald Dick
Flower D J
Florede Nellie
Fay Miss Alvia
Fross Trio (C)
Fay Elsie (C)
Farley John
Francis Emma
Franklyn Wilson
Faust Bros (C)
Fletcher William
Farlowe Edna
Feldman Harry
Foreman Edgar
Friend & Downing
Fentelle H (P)
Fagnin Gary
Frary Julia (P)
Farnum Maud (P)
Flynn Earl (S F)
Fowler L (C)
Francis Ruth (C)
Francis Williard (C)

Green Felix
Griff (S F)
Grady Thomas J
Gardner Willie (C)
Graser Ethel (C)
Glenn Mrs. P J (C)
Gluckstone Harry (C)
Gotch Frank
Gardner Reece M (C)
Girdelier Earl (C)
Graser Arnold (C)
Georgy Alfred
Grant Hazel
Gardner James J
Gallagher E F
Green Jimmy (C)
Goodman Harry
Geneva Florence
Gilishan Earl
Gilday George
Galeth Charles
Garnold Jolly Ruth (C)
Gillingwater Claude (C)
Gage Harry E (C)
Glissando Phil (C)
Goodwin Joe (C)
Gibney Chas
Gillette Marie
Gordon & Tirrell (C)
Gould William (C)
Gillen Tom (P)
Gilson Lottie (P)
Grannon Ila (P)
Green Al (P)
Green & Franklin (P)
Gardner & Revere

Hughes Mr & Mrs G (C)
Hale Elane
Hoffman E S
Hawley Dudley
Hammer W J
Hutchinson Edward (C)
Hodges & Darrell (C)
Hipple Clifford
Herrmann Otto
Henkel Mrs Wm
Henry & Long
Hannahan Mrs R P (C)
Hume Harry (C)
Hanson Lloyd (C)
Howie W
Herman J H (C)
Hawaiian Sextette (C)
Hamilton Harry D (C)
Harrington Mina (C)
Hawkins Jumping Jack (C)
Howard Joseph
Hamilton Robert
Haines Holland
Heilenre A
Hall & Lorraine
Henshaw John E
Havel O'Brien
Haviland J B
Hoyt Grace (C)
Hazzard Lynn & Bonnie (C)
Huntings Four
Hoppe Guy
Hale Willie
Hunter Julius
Hadley Joe
Herlein Lillian
Harvey Elsie (C)
Hall Mrs L A (C)
Heiman Samuel
Hollydale W H
Hickey Tom
Hughes George (C)
Hughes Mrs John (C)
Heeley W F (C)
Hall & Coburn (C)
Hirschorn George (C)
Harrigan & Giles (C)
Howell & Webster (P)
Hermann Sam
Howard & Collison
Harcourt Daisy
Hunter James (P)
Herr Neadie
Herman Mexican
Hawley Ed F (P)
Hutton Bertha (C)
Herbert Bros (C)

Irving Mildred
Ioleen Sisters
Irwin Flo
Irwin & Neal (C)

Johnson & Buckley
Jackson Isabel (C)
Jennings Steve
Johnson Anton
Julot M (C)
Jeffery Howard Co (C)
Jackson Avis (C)
Johnson Jack
Jones & Mayo
Jaeger Harry
Jones Harry
Johnson Bros
Jerome Sidney (C)
Jones Dave
Jordon J J
Janis W J (C)
Jennings & Jewel (P)
Jennings & Renfrew (P)
Josephs Katherine
Jewel Mildred (P)
Jacques Nanon
Jones Grant & Jones
Jones George
Jerome Frank (P)
James Mrs A P
Johnstone Lorimer (P)
Jarvis Thomas

Kingsteys The (C)
King Chas & Nellie
Kendall Blanche
Knight Fred (C)
Kirk Rosa (C)
Kelly & Lewis (C)
Kelly & Kent
Kallyse Annie
Klahl E (C)
Koler Harry I
Kelcey Alfred
Kramer A (C)
Kelly Andrew
Kennedy Clayton
Kramer & Scheck (C)
Keene & Adams
Kent Louise
Kirk Ralph (C)
Kelley J F
Karlton Avery
Kurtis Julia
Keno Joe
King Miss (P)
Kelly Andrew
Katharin Baby (P)
Kelly J (P)
Kimbell Bros (C)

Langford & O'Farrell (C)
La Vigne N J (C)
Linton Harry B
Lester N Sidney
Lee Henry
Lavine Arthur
Lesin Bessie
Leclere Moise J
Le Valadons
Laughlin Anna
Latell Edwin
Lorraine & Dudley
Luby Edna
Laurent Marie (C)
Lahl Edward (C)
Lavadaus The
Le Clair John
Liven Harry
Leonard James
Long W P D
Lancaster & Miller
Le Roy James (C)
Lavine Arthur
Little Christine (C)
Long Morey (C)
Lennon Herbert (C)
Lowe Alice (C)
Lavarde Lillian
Lynch Hazel
Le Vey
Laurient Marie (C)
Little Henry (C)
La Ferniere Al (C)
La Neta Mile
Lyons Toby
Larrivee & Lee (P)
Leo Mazie (P)
Libby Fred (P)
La Tour Sisters (P)
Leonard & Phillips (P)
LaVine Sam
Lloyd Herbert
Lee Jack
Lovett Jack (P)
La Mont Fred (C)
Lockwood & Bryson (C)
Luckie & Yost (C)
Lakola Hazel (C)

Morris Kitty (C)
Moore Herbert (C)
Miley Katherine
Mudge & Morton
Murray E W (C)
McGloin Albert (C)
Moan Gladys (C)
Milmar & Morris
Murray & McFarland
Marzella Max
McGown Josephine (C)
Mann Allen
MacArthur C B
Mahoney Mrs (C)
Moore Fred (C)
Merriman Dick (C)
McCauley Robert (C)
Metzgar C B (C)
Mack & Elliott (C)
Morrisses Three
Mack J C
Moneta Five
Maxwell Elliott
Marseilles (S F)
Mohr Andry (C)
Marshal Selma
Moray Charlotte
McAvoy Chas (C)
Milasch Bob (C)
Mondall Joe E (C)
McKay E (C)
Mulhall Terry (C)
Marseilles James (C)
Mohamed Abdul (C)
Murray E W
Macks The Scotch
Manion Mr
MacDonald William
Morton Jr Harry K
Moxuix John (C)
Mack & Be[illegible]on (C)
Maple Frank (C)
McMillan T B
Mack Bob
Madden Jas
Masus W [illegible]
Melrose Fe[illegible] (C)
Metcalfe K (C)
Mader Mr (C)
Melnotte Twins & Smith
Melville & Higgans
Millo Robt C
Mosher Ed
Mansfield Lola
Mayo & Rowe
Murphy Leo (C)
Murphy E J (C)
Maras Mrs (C)
Manning Mabel
Minerva (C)
Molly J W (C)
Munts Merle (C)
McLeod Arthur
Miles Maxine
Mortimer Gus
Mayfair Furella
Mack Tom
Moore Violet
Muller Maud
McKee Buck
Mason Altana
Murphy & Washburn
Mason Ethel
Morris & Morris
McGloin Josephine
Martynes Great (P)
Mells Marvelous
McDonald May
Marcel & Merman (C)
Martella Artie (C)
Manning Marie (C)
Milliard Billy (C)
Murray Eddie (S F)
Madden Mary (P)
Meeker Matt (P)
Melville Dorothy
Mack J C (P)
Mowatt Tom (P)
Murphy James A (P)
Myers Zena (P)
Moore & Young (P)
Mayo Harry (P)
Martyn Victor
Martin Dave & Percy
Miller Jr Edward
McDonald W R
Melrose Elmer
Mudge R C
Mallin Harry
Murry John Fan (C)
Mozarts The (C)
Murphy J F (C)
Martin Norman B (C)
Miller Robert (C)
McIntosh Donald (C)

Normans Harry B (C)
Nelson Ida Marie (C)
Nixon & Moran (C)
Newmans The (C)
Nichols & Croix
Norton Mayle (C)
Nosses Musical
Nadonely
Noble Mr & Mrs Wm
Neely T T (P)
North Bobby

Oweller O F
Oberman Ada H (C)
Olmstead L E (C)
Osteman Chas (C)
Olio Quartet
Orth Frank (C)
O'Boyle Joseph (C)
O'Neal Jim (P)
O'Connor Charles (P)
Onn Mrs & Mr (P)

Pealey L B
Pfell & Maywood
Perry Lew
Perry Sisters
Primrose T
Price & Butler
Parker Victor
Price Chas
Phillipps Bessie
Phillips Harry (C)
Perlman Herman
Payne C V
Pauly Harry W (C)
Pearl C C (C)
Panita (C)
Pollard Jack (C)
Pyser Miss A (C)
Price Millie
Pearse Frank (C)
Perry Geo M
Pritskow-Blanchard
Palmer Louise
Prevost Louis
Phillips Bertie
Pisano Fred A
Pauline
Pero & Wilson
Palm Gaston
Paul Frank
Price Jack & Mable
Parshly (P)
Pulliam Caroline (P)
Palmer Russell
Perry & White (C)

Quinlen Dan

Robinson Emily
Robbins B
Redaccion
Rose Chas
Richards Harry
Reese DeWitt (C)
Ray T O
Richards Emmie
Robinson Chas (C)
Reynolds Joe
Rivers Grace
Reese Allen K
Rankin Walter A (C)
Rayno Archie
Reynard Ed F
Rusco Nat (C)
Rooney Pat
Rose Julian
Reid & Morton (C)
Ross Dave
Rochte Antoinette
Raflin Joe (C)
Rickson Robert (C)
Baderioff Florence (C)
Ross R C (C)
Raffin T
Rinaldo
Revere & Yuir
Ray Johnny
Russell & Held
Rivoli Caesar
Ross Thos B
Roberts & Downey (S F)
Ryacraft Fred (C)
Rees Tom (C)
Roberts Leo (C)
Raimund James R (C)
Rawls & Von Kaufman (C)
Rial Viva (P)
Rochester Nina (P)
Reiff Bros (P)
Ripon Alf
Rivers Alf
Rivers Walter
Rose Rosalie (P)
Risinor & Co
Rajah Princess (P)
Ross Jno (P)
Robinson Eugene (P)
Reichenback Harry (P)
Reynold Joe (P)
Royer Irene (P)
Randell Owly (P)
Ryan Maud (C)
Ramsdell Wm B (C)
Rodrigues Mathilda (C)
Rhony Bob (C)
Rivers W (C)
Ripp Jack (C)
Roche J C (C)

Stewart Ed
Shaw Alex
Smith Dick
Seymour Pete
Stanley Vera
Smith Luther I
Summers Dick
Swindell Archie
Skalska Gadlewsky
Swarthout W U
Stein W D
Schwartz Louis
Sternes Florence
Stedman Frank
Shuartwood George
Sandow & Lambert
Stern Sam
Smith Bernard
Smith Bessie
Simpson Cheridah
Spencer Hugh (C)
Stevenson Harry (C)
Sutherland & Curtis (C)
Smith Henderson (C)
Schmidt P H
Saona Harry
Smith Frank P
Stewart Harrison (C)
Schiman Ed (C)
Semmers & Lowers Co (C)
Sanford Erskine (C)
Shelby Tom
Smally Victor
Steward Joseph (C)
Smith Henderson (C)
Smith Anthony
Smith Mrs Sylvester (C)
Sholes Willard (C)
Schaeda Otto (C)
Santell Lillian (C)
Stevenson Hayden (C)
Stacey Mrs M B (C)
Solar Willie
Smith Joseph R
Smith Joseph O
Sowsal Arthur
Swain & Ostman
Stevens Leo
Sinai Norbert (C)
Startup Harry (C)
Spedden & Herson (P)
Seibini & Grovini
Sloan Blanche (P)
Stewart Julia
Sylow H
Shrodes C
Samuels Ray
Sonnits William (P)
Stevens C (P)
Sparks E J (P)
Stanley Mr & Mrs Lew (P)
Shelley John D (P)
Stovell G E (P)
Stokes Mrs M (P)
Smith Sylvester (P)
Summers Dick (P)
Smith Frank E (P)
Shiveldea Frans (P)
Shelby Tom (P)
Senna Chas (P)
Strauss S (S F)
Stagpooles Four (C)
Scott John (C)
Steele Sisters (C)

Trovato Signor (C)
Temple Dick
Theo Mile (C)
Thatan Jean
Tunsch George
Thomas Cora (C)
Trixeda & Robinson
Turner & Campbell
Taylor Eva (C)
Tweedley John
Tenley Elmer
Thayer Royalo (C)
Thardo Claude
Thomas Hilda
Talbot Edith
Taylor Ella
Terry Mabel Lambert
Thurston Leslie
Thomas Billy (P)
Thurston Miss
Trix Alma
Templer Dorothy (P)
Travers Belle (S F)
Tilyou George
Thomas Fred S (C)
Thardo Claude (C)

Uoor Ollie
Uttuea Madame

Vitler Jack
Van Becker Elda G (C)
Vogel H A (C)
Veolette & Old
Valora Josephine (C)
Vinard J E (C)
Venetian Street Musicians (S F)
Vivian Annie
Van Clief Matt
Von Zieber Baroness (C)
Vinard J E (C)
Von Serley Sisters
Van George (C)
Vaughn Dorothy (C)

Weston R W
Wren Lew (C)
Woring Nellie
Winters Bank
Ward Hap
Winston Juliet
Wilkie Ewing
Wilson Joe Alf
Weiber Eddie (C)
Woodbury Fred
Whitestone Nat
White Charlotte
Wood Mrs W E
Witchie Katherine (C)
Wray & Bay
Wilson Frank (S F)
Webster Mack D
West J Royer
Wrothe Ed Lee
Wheelock Chas
Whallen Mike S
Wilson Grace (C)
West Al H (C)
White A W (C)
Williams Hazel K (C)
Wilson Florence (C)
Watters Ann
Wood Ollie
White Jessie
Westin Great
Wainstock Morris
Wild W C
Williams Sim & Walker
Weston & Wood Trio (C)
Wiedemeroff Princess (S F)
Wise & Cohn
Woods & Woods Trio
West Sisters (P)
Whitney & Young
Waynewood Beatrice
White Lillian (P)
Watson Lily
Winston Ed P
Wells Billy K (P)
Wrothe Ed (P)
Warren & Francis (P)
Whitnack Mr & Mrs (P)
Wilson Jack (P)
Woods Ralph (P)
Wilson Frank A (P)
Waters Tom
Welch & Maitland (C)
Warfield Dixie Marie (C)
Winfield G (C)
Wilmer Winnie (C)

Young Phil
Young Julia
Young Jeanette (C)
Yule Arthur (C)
Yankee Comedy Four (P)

Zama Zat (C)
Zeno Jordon & Zeno (P)

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

VARIETY'S Chicago Office,
167 Dearborn Street

E. E. MEREDITH
JOHN J. O'CONNOR } Representatives

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The McGreeveys, held over from last week, were the hit of the bill Monday afternoon in tenth place, and after the first performance were given the position next to closing. By this change Rosario Guerrero was shifted from eleventh to tenth, and as the McGreeveys appear in one it gives the closing act, George Sutton, a chance to get his billiard tables arranged, avoiding a four-minute wait which marred the general excellence of the program Monday afternoon. Sutton had a new cushion on his table at the opening performance, which may have accounted for his failure to make one shot after repeatedly attempting it. A card announces many of his shots as difficult, which is an unnecessary word, as showgoers do not expect a champion to make simple shots. Madame Mauricia Morichini gained applause with operatic numbers. Rosario Guerrero proved a strong feature. Mrs. Gardner Crane Co. went fairly well with a sketch, "Pixley's Prodigal Parents," which has as many weak points as strong ones. Gus Edwards' "Holland Heinies" provide a pleasing one-act comic opera. Raymond and Cavely brightened up a rather slow show up to that point Monday afternoon, and at night were moved from fifth to eighth place. Laura Buckley does a great deal of clever work, making up for various characters in view of the audience. Count De Butz and Tossell, third, managed to amuse with a bicycle act. Provol, second, went very well for that position. Contura and Gillette open the show.
E. E. MEREDITH.

AMERICAN (William Morris, mgr. and agent).—William Brothers opened and started things nicely with their comedy bar act; Diamond and Beatrice, novelty musical, well received; Joe Welch, big laughing hit, with new material since last here, a big improvement; Cardna and Nandig, "strong act," went fair; Kara, favorable impression; Vera Michelena, well liked; June McCree, with fair support, went big; James Corbett, also a solid hit. Real hit of show for laughs, Leon Morris' Ponies and Dogs. Business good.
O'CONNOR.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—27-2: Shean and Warren in "Quo Vadis Upside Down." Mullini Trio, Methven Sisters, Haverly and Wells, Four Jordans. Good bill week ending 26. Young Brothers replaced Checkers Von Hampton and his "Sunbeams," cancelled. On Christmas night Young Bros. opened the show and were a good laughing number. W. L. Werden finished his eighth and last week with new ill. songs. Glenroy, Russell and Co. act had strength only in encore where the "company" had stage alone. It is along familiar lines with very old jokes. Hugh l. Emmett, assisted by Hildreth Emmett were "No. 4," presenting a musical and ventriloquial offering which proved one of the strongest numbers yet seen at the house. Billy McDermott was at a disadvantage following so strong an act, and went badly. Bothwell, Browne and Co. closed the show with a travesty along the line of "sensational" dancers, at which it poked fun, being at all times amusing and never offensive. The audience was unwilling to believe that Mr. Browne was a man until he removed his wig. A little strengthening in weak parts might make this act acceptable on the big circuits.—
MERRY.

CALIFORNIA (L. A. Calvin, mgr.; agent, Earl Cox).—One of the better class of small houses and changes bill Mondays and Fridays. Christmas week saw poor business up to the holiday. The bill 20-23 was held up by Camille Personi and Jack Halliday (New Acts), on last. The McCarvers opened with an offering which might go better in a theatre with better acoustics. De Valo and Lins, second, have a contortion act. The tricks are clever enough, but lack style. The man stands idly by while the woman performs, and does not appear to be at ease. The Two Blacks, third, play the banjo and dance, making a "fair" act for houses of the class.—MERRY.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Ordinary bill, lacks big feature and diversity. Wilbur Mack and Co. headlined, go nicely; Dahduh Troupe and Five Avolos, good; Shields and Rogers, and Lena Pantzer, from those two acts, do other numbers; Thalia Quartet, liked; H. B. Burton and Musical Silvers complete.
MERRY.

JULAIN (J. G. Conderman, mgr.; agent, William Morris).—27-2: Prentice Troupe, Bert Lemmon, Vinton and Clayton, Hardie Langdon, and Warren and Brockway. Business was poor last week, up until Christmas Day. Pete Mack and the Clancy Twins proved the greatest favorites with the audience. The lads sing fairly well and Mack plays a cornet poorly. They represent street

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urchins who are planning an offering for amateur night. There is something about the act which finds great favor with audiences in "small time" houses. Maguz and Mazette, on last and following Mack, were liked. Yaloise Brothers, opened, offered a much better act than when last reviewed. They are now in good form. Billy Windon scored with his "colored nurse girl." Mr. and Mrs. Jule Walters (New Acts). MERRY.

AUDITORIUM (Milward Adams, mgr.).—"Little Nemo" is in its second and last week, with practically the same cast as when seen at the Colonial last season. Harry Clay Blaney has succeeded Billy B. Van as "Flip," without either detracting from or increasing the value of the entertainment. Harry Kelley and Joseph Cawthorn have interpolated a clever North Pole travesty. MERRY.

PALAIS-ROYALE (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—27-30: Edna Lexan, Alberta Lee and Co., Kramer and Elliott, Sidney Stone. Bill for three days ending 26 well liked. Davis' Manikins feature act. While the voices are bad and the strings in evidence to those in the front part of the house, the travesty on "Uncle Tom's Cabin" gained favor. Robert Fosha presented a musical act which consists of a song, a piccolo solo and playing of instruments which do not require great musical ability. Fenner and Lawrence offered dancing, in some respects good. It is a little too long and the boys do not have that control of the features which makes their faces appeal to an audience. The eccentric work is the real meat of the act.

VICTORIA (H. W. Thompson, mgr.; agent, W. V. A.).—An unusually strong show 27-30: Bob Albright, Fisher and Fisher, Edwards and Kernal, Shirley La Petrie, Zadiga and Chris Lane. 31-2: Richman and Hálley, Smiletta Sisters, Nicolo and Ontas.

THIRTY-FIRST (Hugo Freels, mgr.; agent, Frank Q. Doyle).—Bill headed by Herbert Lloyd. Rest 27-31: Real Comedy Quartet (third return), La Tempies, Williams and Gilbert.

PASTIME (H. W. Thompson, mgr.; agent, W. V. A.).—Feature act this week, National Novelty Trio. Rest 27-30: Thomas and Payne, Nicolo and Ontas, The Lentas. Rest 31-2: Dean, Noves and Co., Musical De Fays, Harry Adler.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—27-29: Lew A. Ward, Kelley and Catlin, Raymond and Goode, Harry Tsuda, Willford and Burgard, Great Pamplin.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—27-29: Al Luttringer, Lillian Lucas and Co., A. A. Harrington, Madame Alvano and Co., Fenner and Lawrence.

LINDEN (George Hatch, mgr.; agent, William Morris).—Opened 30, and bill which runs until 2 is: Four Dancing Belis, Clever Conkey, Blue Ribbon Trio, Lack and Leslie.

VIRGINIA (J. F. Ritchey, mgr.; agent, Frank Q. Doyle).—Merodias Family, feature all week. It is late of the Hagenbeck-Wallace Circus. Rest 27-29: Hale and Corbin, Great McGarvey, Justus Romaine and Co., Boylan Trio.

GRAND (Grand Theatre Co., mgrs.; agent, W. V. A.).—27-29: Marie Laurent, Rierden and Gallagher; Seibert, Lindley and Co.; McGinnis Brothers. 30-2: Cubanola Trio, Latell Brothers, Olga Loraine, Anna Jordan and Co.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—27-2: Riva Larsen Troupe, Petching Brothers, Dutch Dunbar, Josephine Turner, Raymond and Bradley, Nelson and Watson, The Jacksons.

PEOPLE'S (Ed Shields, mgr.; agent, S.-C.).—27-2: Hugh Emmett and Co., Joe Ketler and Co., Albini, Smith Brothers, George Lavendar. The house opened 25 under the new regime, and the program 25-26: Three Rohrs, Eddie Leslie, Margaret Severance and Co., Lancaster and Hayward, Totito and Co. First show Christmas night had a big crowd; second show small one.

GARFIELD (Fred Schaefer, mgr.; agent, Frank Q. Doyle).—Pearl Tangley and Co., feature all week. Rest 27-29: Pearson and Joell in "A Chinese Nugget"; Pekin Trio, Tom Ripley, Glenroy and Russell Co.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Cora Swain's Cockatoos, feature all week; second engagement at the house this season. Rest 27-29: Wagner, McMillan and Co.; McFarland and Murray; Three Masqueria Sisters; Mason, Wilbur and Jordan.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Trolley Car Trio, feature all week. Rest 27-29: Ferguson and Passmore, Grace Hoops. Rest 30-2: The Brahams, William McDermott, Anderson and Burt.

MARLOWE (Charles B. Marvin, mgr.; agent, S.-C.).—27-2: Winnie Wilmer and Co., Arnold's Leopards, Four Rio Brothers, Sadie Sherman, Pistel and Cushing.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—27-29: Mae Melbane and Co., Tuscano Brothers, Scott and Wallace, Turno Honegger Trio, Robert Fosha.

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JOE ADAMS

COOLEST SPOT IN NEW YORK.

West 44th Street

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Everything that's nice to eat and drink.

"THE CENTRAL" 221 W. 42d Street NEW YORK

(Few Doors below Hammerstein's).

Large and small, well furnished rooms, with board. Private Baths. First-class French and German Cooking. Moderate terms.

TABLE D'HOTE DINNERS served in the ground floor dining room. 35 CENTS.

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Telephone, Bath, also room for practice, dance and music can be used free of charge. With board and without board. Dinner, $0.40. Lunch, $0.30

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When Playing MONTREAL Stop At

SAVOY HOTEL

Where the profession is always made welcome. European plan. Rooms $1.00 per day single, $1.50 per day double. Heated. Baths free. Cafe prices reasonable. VICTORIA ST., 1 block from Bennett's and Princess Theatre.

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AMERICAN AND EUROPEAN PLAN.
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Rates—50c. to $2.00 day. $3.50 to $8.00 week. 600 Rooms. Centrally located, near theatres. ROLKIN & SHARP, Props. CHAS. BUSBY, Mgr.

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140-42 E. MADISON ST., CHICAGO (European), opposite La Salle Theatre. Steam Heat, Elevator, Electric Light. Rooms with Private Bath and Lavatory, Stationary Water. Local and Long Distance 'Phones in all rooms. Special rates to the profession. R. G. NEISS, Prop.

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155 W. 44th St., near Broadway, New York

Lunch 45c. Dinner 65c., with wine.

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FIRST CLASS FURNISHED ROOMS.

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907 French St. Professional rates.

One block from theatres.

BUENA VISTA HOUSE

38-40 Buena Vista Avenue,

YONKERS, N. Y.

Fine home table, splendid steam-heated rooms, bath, etc. Best place to stop at in Yonkers. Terms reasonable.

'Phone 2570. MRS. THOMPSON, Prop.

HAMILTON (John Lueders, mgr.; agent, Frank Q. Doyle).—27-29: Jeanette Adler and Four "Picks," Earl and Barclay, Sefton and Deagle, Walter and May.

MABEL (Robert Pottinger, mgr.; agent, W. V. A.).—Great Banyan, feature all week. Rest 27-30: Smiletta Sisters, Fearless Richards. Rest 31-2: Casetta and Asita, Bob Albright.

WILSON (Charles R. Hagedorn, mgr.; agent, William Morris).—Mabel McKinley, feature all week. Rest 27-29: Riley and Ahearn, Tom McGinnis, Keogh and Francis. Rest 30-2: Carl McCollough, Besnah and Miller, Delphino and Delmora.

ARCH (Art Jarvis, mgr.; agent, Frank Q. Doyle).—27-29: The Ettevillos, Vass and Barney, Jarrell Comedy Co., Adele Mason, Peters' Cats and Dogs.

James and Murphy are building a new theatre at Columbus, O., to open in April. It will be called The Broadway. William Morris Chicago office will book it.

The Central, a new house at Austin, Ill., with a seating capacity of 700, opened Thursday of last week. Prices 10-20. Booked by the W. V. A.

Lionel Barrymore had to withdraw last week from "The Fires of Fate" and left for New York. He was in hopes of resuming this week.

"The Girl in the Taxi" will be the next production at the Cort. It will have its first showing Jan. 16.

Eldon and Clifton will produce a new sketch by Harry S. Sheldon, entitled "For Old Times' Sake," at Seattle next week.

W. F. Mann's "Dare Devil Dan," in which Ray Raymond was featured, closed the season at Richmond, Va., last Saturday night.

Four of the striking billposters were indicted by the Grand Jury last week on charges of malicious mischief. They were George Edwards, T. S. Thompson, Henry Hibenthal and William Sloan. They are charged with having defaced billboards, having smeared lampblack over advertising posters and having destroyed the property of the American Posting Service.

Charles Mills was forced to cancel Appleton, Wis., last week owing to tonsilitis. He will shortly present a new offering.

The Dietrick Brothers, playing around Chicago for two months, have six weeks from Paul Goudron, and will then open on the Inter-State circuit.

Billy Mann opened this week at the Orpheum, Lincoln, Neb., for a tour of the Orpheum circuit.

Charles Winninger joined "The Yankee Girl," taking the role formerly played by Lee Kohlmar, who is still confined at the Henrotin hospital with a broken leg.

The application for a permanent injunction against Mrs. Hattie Newton to prevent her from interfering with the remodeling of a hotel at 2342 West Madison street (that a theatre might be arranged on the first floor of the building) was dismissed in Judge Petit's court last week at the request of the attorneys of J. R. Considine (no relation of S.-C.) and Michael Toole, who are to have the theatre.

Hennings, Lewis and Hennings opened on the Inter-State circuit this week.

James J. Morton appeared as an "added attraction" at the Saratoga Cafe last Wednesday night, having been persuaded to make a poetical speech.

E. Coddington joined H. B. Warner in "Jimmy Valentine" at the Studebaker last Saturday. He formerly was with the Ramony Opera Company.

Lillian Mortimer opens for Rosalie Muckenfuss on Feb. 28, and plays the Inter State houses commencing March 28.

Marie Dressler in "Tillie's Nightmare," comes to the Great Northern Sunday.

La Adelia and Will H. Fields will do a "double" act shortly.

Ed Elliott spent Xmas at his home in Chicago—the first time in 17 years.

Henry Roetting is able to be out after seven months' illness.

J. G. Conderman has purchased the lot alongside of the Julian, with a view of enlarging the theatre at some future time.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

MONTAGUE'S COMEDY COCKATOOS

A WHIRLWIND OF BUBBLING FUN

"Montague's comedy cockatoos display unusual intelligence, and although bird acts have been featured on the program before, there never has been one that can compare with the one this week. They perform stunts on parallel bars, give an exhibition of chariot racing and haul a miniature fire engine to a burning building and extinguish the blaze without a single mistake."—The Lansing "Journal," Tuesday, December 14, 1909.

"This entertaining bill is headed by Montague's cockatoos, a brilliant and dashing bird act which is something far different from anything ever seen on the Garrick stage. These birds do marvelous feats of seemingly human intelligence, bringing their act to a startling climax with a faithful representation of a fire scene."—State "Republican," Flint, Mich., Dec. 7, '09.

BIJOU, OSHKOSH, DEC. 27

Sam Chip AND Mary Marble

In Anna Marble Pollock's delft Dialogue, with Ditties, designated "IN OLD EDAM." Booked solid until June. United time. Address all communications to JOHN W. DUNNE, Hotel York, New York City

JOCK McKAY the Scotch Comic Pinched doing time Orpheum Time

Caught by M. S. BENTHAM, Agent. Week Jan. 3, Orpheum, Denver

Now on Orpheum Circuit

A REAL NOVELTY "IN ONE"

LAURA BUCKLEY

Presenting a Protean Monologue

This Week (Dec. 27) Majestic, Chicago

4 MUSICAL CATES 4

America's Best and Most Meritorious Musical Act

FEATURING

FRANK B. CATE,
Cornet Virtuoso, playing his latest success, "Cateasonian" (Polka-Fantasia).

WALTER H. CATE,
World's Greatest Saxophone Soloist.

FRED O. CATE,
Playing Solos on the Largest Saxophone in the World. The Biggest Legitimate Novelty in the World, and Four Large Xylophones.

ADDRESS, CARE VARIETY

Frank Q. Doyle will either secure larger quarters in the building in which his office is now located or move elsewhere.

John Nash, of the local S.-C. office, was "pinched" last Friday night. A wire came from the S.-C. house at Cincinnati that certain articles of hardware must be secured for the opening. Nash hunted up the manager of a store, and as he had no key concluded to break into his own place of business. A detective nabbed him and Nash "in the act." They were of course released when an explanation was offered.

Vaudeville interests have Sid Euson's theatre in view.

It is more than likely that the Bush Temple will reopen with vaudeville ere long.

A Christmas tree at the local S.-C. office proved a jolly affair. Paul Goudron was "made up" as a bum legit and John Nash as Santa.

SAN FRANCISCO

BY LESTER FOUNTAIN,
VARIETY'S Western Office,
2044 Sutter Street.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Alice Lloyd, slow start, landed after third number, closing big hit; McNaughtons, divided second honors with Melville and Higgins Brothers; Permane, well rewarded; Hyman Meyer, passed danger point, opening spot, "Bit of Old Chelsea," passed nicely; La Titcomb, good applause; "A Night in a Monkey Music Hall," scream, closing.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—Wilson and Demonville, sketch, "Thanksgiving Eve," ordinary, well liked; Kathlyn Devole, comedienne, dancing scores. Long and Cotton, in "Banker and the Thief," big reception, Miss Cotton very clever; Jimmy Wall, scream; Whitehead and Grierson, easily hit; Delmore and Lee, well received.

AMERICAN (Abe Cohen, mgr.; agent, S.-C.).—Crimmins and Gore, clever, well liked; Mlle. Martha, trapeze, good applause; Josephine Gassman and picks, landed solid; Bradley Martin Co., just passed; Billy Clark, big hit; Carlotta, "Loop Loop," sensational, skeptical applause.

WIGWAM (Sam Harris, mgr.; agent, S.-C.).—Myrtle Byrnes Co., sharpshooting, clever, unnecessary "stalling"; Mr. and Mrs. O'Brien, good, patter landed solidly; Bros. Damm, well rewarded; Nellie Burt, well liked; Sidney Deane Co., scored; Geo. Wood, hit; Florin's Leopards, held interest.

PORTOLA (Alburn & Leahy, mgr.; agent, Bert Levey).—George and Jennings; Jack Stewart; La Boheim Quartet; Bert Wiggins; Watson; Wallace and Keith; Kennedy Bros.

GRAND (Alburn & Leahy, mgr.; agent, Bert Levey).—Colonial Duo; E. C. Rogers.

THALIA (W. S. Allin, mgr.; agent, Bert Levey).—Bandy and Fields; Barnes' Leopards; Ernest Yerxa; The Kregers.

Ernest Pantzer and Co. registered one of the hits of the season at the local show shops.

Bert Levey is now booking the Thalia.

M. Oppenheimer, secretary of the Chutes, has been appointed an assistant district attorney.

The Savoy (Colonial), contrary to predictions, opened 13 as scheduled with John Cort's "King Dodo" as the opening attraction, and "45 Minutes from Broadway" following. Both were seen here before, the latter quite recently. Business which looked promising on the opening has since fallen off.

J. M. Goewy, manager of the Lyceum, opened the Washington Square Xmas night with vaudeville booked through Bert Levey. This house is one of the finest in the city, but owing to its location (near North Beach in the Latin quarter), has never been a paying proposition. The house is Class A, with a stage capable of staging the largest productions. The new management will rename it the Casino and charge 5 cents general admission.

NEW ACTS

(Continued from page 15.)

Mr. and Mrs. Jules Walters.
"Yensen, the Janitor" (Comedy).
15 Mins.; Three (Special drop, with practical door).
Julian, Chicago.

This sketch has several novel points which should insure its success on medium time. It opens with a drop representing a house in a well-to-do part of the city. A woman's voice is heard singing inside. A Swede applicant for janitor (a sign "Janitor Wanted" is in one window) impudently gazes in the window. The woman stops singing, and pulls down the shade. The Swede rings the bell. She answers. He makes application for the janitorship. In the talk following he explains his sweetheart is employed there. The woman returns to consult with her husband. The Swede entertains with talk of his girl while Mrs. Walters makes a change of costume, reappearing as the Swedish girl, who has been discharged. A quarrel is amusing. At last they make up and exit. He jolts her suit case open, and while replacing the articles Mrs. Walters reappers as the woman of the house. The quick changes brought a hearty round of applause. It is done unexpectedly and rapidly. *Merry.*

George Melies.
"Spiritualistic Wonders."
10 Mins.; Full Stage.
Alhambra, Paris.

Not content with his mysterious moving pictures and magical acts at the Theatre Robert Houdin, George Melies has introduced a show for the road to be billed as "Melies' Mysteries," opening at the Alhambra Dec. 16. It contains clever illusions, but after all is only "black art" (magic), somewhat discredited in these "enlightened" days. As a matter of fact, the back cloth is very dark green, giving the same effect. It was to have been red, but when the trials were made for the Olympia some time ago, the public could discern the tricks too easily, so the color had to be changed, upon which fact the originators lost an important booking in London. As black magic, however, it is all right, with gliding spirits, dancing skull, disappearing women, and what not. *Kendrew.*

THE BEST JOKE.

The other day three people who have heard an untold number of jokes upon the stage were asked which one funny story they liked best.

One replied that the joke first given in public by Hoey and Lee, where Lee says the moon is more important than the sun because the sun shines in the daytime when it is not needed, was his favorite.

Another—a woman—thought the funniest was the remark that those outside a graveyard did not want to get in, and those inside could not get out.

The third remarked that he had never heard anything to make him laugh more than when Charlie Case tells how his father, while fighting with John L. Sullivan, saw a blow for his eye coming, and shut his eye quick so he wouldn't get hit there.

During the conversation the discovery of the north pole was mentioned. One asked why, with Russia the nearer to the pole of all the civilized countries, the Russians had not attempted to locate it. "Because the Russians hate a Pole," replied the Charley Case admirer—which isn't such a bad "impromptu" all by itself.

"Keep Your Eye on Jack McGreevy, for he'll be, or ought to be, a headliner hereafter."—O. L. HALL in CHICAGO "JOURNAL."

MOST REMARKABLE SUCCESS IN THE HISTORY OF CHICAGO VAUDEVILLE! FIRST TIME IN THE HISTORY OF THE MAJESTIC THEATRE THAT AN ACT HAS BEEN HELD OVER FOR A SECOND WEEK WHEN ORIGINAL CONTRACTS READ FOR A SINGLE WEEK.

MR. and MRS. JACK McGREEVY

"THE VILLLAGE FIDDLER"

On week of Dec. 20, at 2:05 and 8:01, O. L. Hall, of the Chicago "Journal," of Dec. 21, was "hep." He said: "Vandeville that approaches perfection is the Christmas treat provided at the Majestic. A host of notables of the variety stage offer this week one of the most costly, most finely varied and most admirably balanced bills ever given at the beautiful Monroe Street theater. . . . The program is ornamented by several names famous in vaudeville and by at least ONE OTHER THAT THREATENS TO BECOME FAMOUS. Cressy and Dayne, Eddie Leonard, Edna Aug, Fred Walton, Mildred Morris and the Russell Brothers are the better known performers, but keep your eye on Jack McGreevy, for he'll be, or ought to be, a HEADLINER HEREAFTER. . . . McGreevy, making his bow as a gabby old country fiddler, made the most decided individual hit with the audience made by anyone on the bill yesterday afternoon. He fiddled and danced and talked a lot of nonsense sprinkled with wisdom. His impersonation was fairly true to life. He wasn't a stage hayseed; he was a worn but wise old man from the farm. Mrs. McGreevy, playing as a country girl, aided in the act."

On Monday matinee, Dec. 27, in tenth position in a program of 12 acts. At night, Manager Lymen B. Glover moved Mr. and Mrs. Jack McGreevy to 11th place, next to closing and HEADLINER'S POSITION.

W. J. Timinons, who has been managing the Pantages Theatre in Denver since last August, passed through this city last week on his way north to resume the management of the Tacoma Pantages house.

Nina Nester, wrist sprained; Lawrence Deas, hand cut; Ella Deas, arm wrenched; Harry Reed, leg injured, were the casualties sustained by members of last week's Pantages' bill. Traveling on train No. 8 and stalled at Winona, near Flagstaff, Ariz., the "Limited" following, collided with the rear end of No. 8.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Well balanced and entertaining from start to finish was this week's bill with several acts seen here for the first time adding novelty. Chevalier, held over, changed his repertoire and won additional honors. The big laughing hit was scored by the Farrel-Taylor Trio in their minstrel sketch. A lot of the talk is fresh since the last visit, and they have coined one or two gems for laugh-getters, while the costumes worn by Miss Davenport caused many to gasp. The trio put over one of the biggest hits registered here in some time. Michael E. Fitzgerald and "Eight English Club Jugglers" won plenty of favor for the novelty of the act. The eight girls make a very neat appearance in the white suits and handle the simple routine of tricks cleverly. With development which should come later this act should go big any place. Another new act for here was offered by Maud and Gladys Finney, "The Mermaids." The girls are doing the act shown previously by a sister and brother, and it is one of the prettiest natatorial offerings ever given to vaudeville. The reserve and daintiness of the two girl swimmers, who are beautifully formed, adds a lot to the act. Leo Carillo was not placed to advantage, but he did finely with his nicely told stories and mimicry. Carillo has the advantage of being away from other monologists, and he knows how to entertain a classy audience. Countess Rossi and Paulo met with fair success in their singing number. The man is missing a lot in working from a box by overdoing the thing. Cooper and Robinson, colored, put over their usual well-liked singing and dancing. It was rather difficult for Robinson to follow Tom Carter of the Farrell-Taylor Trio, both doing a lot of "eepheing," but Robinson managed to get his share. The show was well taken care of at both ends, Hastings and Wilson giving it a fine start with their acrobatics and corking loose dancing, while the Flying Banvards with one of the most attractive bar acts in vaudeville added a fine finish. The women in this act are pretty heavy, especially the "flyer," but the act is nicely framed up, and the bit of clowning helps it considerably.

WILLIAM PENN (George Metzel, mgr.; agent, I. B. A.).—The Sterlings, Harry Rotter and Co., Four Sullivan Brothers, Max York's Dogs, Warren and Goodwin, Eccentric Four, Four Sanders. Pictures.

VICTORIA (Jay Masthaum, mgr.; agent, M. P. C. O. A.).—McIntyre and Franklin Twins, Panero Trio, Frederick Trio; LaRue and Mazatte, Harry Bloom, Imperial Female Minstrels, Lemieux and Lemuels. One act out, delayed by storm. Pictures.

PALACE (I. Schwartz, mgr.; agent, M. P. C. O. A.).—Heitman, Lane and Boyer, Herbert Boyer, McAvoy and Brooks, Reese Brothers, Charles Dayton, Clarintex Co. (12), Copeland and Phillips, Will Gracey, Rosaley Sisters. Pictures.

PARK (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Wormwood's Bears, Dunbar's Goats, Belle Gordon and A. H. Barber, Maxwell and Dudley, Lola and Laird, Hood and Johnson. Pictures.

PEOPLE'S (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Powers' Elephants, Erian Wilcox and Co., Marion Gilmore, W. B. Burt and Co., Caroline Pullman, Hart and Manning. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—White's Mule Circus, Electropose, The Brahams, Ranzetta and La Rue, Margaret Arnold. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Regal Trio, Harman Trio, Ruschlings, De Blaker's Animals, Fisher and Fisher. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Rosanquet, Sugimoto Japs (6), Henever and Clark, Irmine Stuart. Pictures.

COLONIAL (Frank Wolf, mgr.; agent, Taylor & Kaufman).—Momo's Arabs, Murray and Burns, Haslam, Lillian Herbert. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Adair and Donn, Colton and Darrow, White and Sanford, Billy and Maude Keller. Pictures.

EMPIRE (Bandford & Western, mgrs.; agent, Taylor & Kaufman).—De Espa Troupe, Allen and Baker, White and Sandford, Lila and A. Shappe. Pictures.

BIJOU (O. M. Ballauf, mgr.).—A good laughing, snappy show was given by the "Moulin Rouge Burlesquers." The laughs ran pretty well through with a plentiful supply of musical numbers and an olio above the average which formed a combination placing this show well up in the ranks of the best seen here this season. Most of the comedy is supplied by Joe Emerson, who adopts the style of tramp given to burlesque several years ago by Harry Watson of Bickel and Watson. Emerson is a comedian who knows how and does get results and when this is credited to him it is hard to understand why he resorts to the roughest sort of methods to further his comedy. Several bits of business in which he indulged, two with one of the women in the show, were pretty near the limit. Emerson makes a mistake in going this far. Murray J. Simons is Emerson's best support in furnishing comedy, the pair keeping the pace up to the finish. Simons exaggerates the Hebrew character in the first part but plays quietly and in better form in the burlesque, when the results are more satisfactory. Frank Dobson adds his best in the burlesque. Harry A. Henshaw does well enough with the straight in the opening and plays a small bit in the burlesque. Arthur Putman, Joe Brown, Frank Prevost and Oscar Kaufman all have bits, giving them as good treatment as they deserve. The show is well supplied with principal women who get to the front at intervals without causing any particular notice until Julia Sluciair stands out rather prominently in tights in the burlesque. Julia has been caught doing pretty nearly everything in the strenuous line from diving into the orchestra drum to allowing herself to be bitten by a nearly wild snake, but in this show Julia is cheating because of circumstances. She has fallen for the "Apache" thing, though shes calls it "Dramatique." It holds a story of a girl from the under world who reforms, returns to look over her old haunts, meets an old lover and is finally rescued by her husband. During the action Julia pulls a dance, not the kind she is used to, and of course does not get very far with it. Probably where it is allowed she does a "cooch," and this ought to do a lot for the sketch, for Julia has a reputation as a "coocher." Prior to her sketch Julia steals a number with a few steps with Emerson and later in the show gets close to a wiggle, but never does. It must be hard for her to work under a ban, and it was just a bit disappointing to the crowded house. Marie Fisher is given the most to do, among the other women, and she works earnestly leading several numbers in good style. Miss Fisher has a too vigorous way of waving her arms while delivering lines and might lose one of them some day. Cherry Bonner is also a principal, but aside from indulging in a bit of bad business with Emerson does nothing that will cause talk. Rose Bender and Victoria Sawtelle are the other two, and they, with the first three mentioned, form a quintet whose chief weakness is that they form a voiceless quintet so far as singing goes. "A Night at the Moulin Rouge" and "O'Fellow and Desdemona" are first part and burlesque. Nothing particularly new is shown in either, though the latter might be drilled into a much better piece. During the action the burlesque boxing bout lifted bodily from "The Follies" is used and so well handled that it registered a riot, though more unclean comedy methods were resorted to. Aside from cleaning up the comedy, the same might be done with the costuming. There is plenty of variety in them, but nothing is worn that will win much for the management on its outfit. It is difficult to distinguish the principal men from those who appear as waiters in the first part, for the former wear white ties and vests with their Tuxedo coats. They did not wear opera hats. Frank Dobson opened the olio in fair style with some singing, talking and a bit of loose stepping. Kaufman and Sawtelle registered strongly with a musical sketch. Marie Fisher, Cherry Bonner and Murray Simons mixed up a lot of singing and dancing and were well received. Then Prevost and Brown put a good finish with some corking acrobatics, the stalling in "one" hurting it some. "The Moulin Rouge Burlesquers" is a funny show that ought to please any audience. Many laughs came with the rough work, but without it the show would still be funny. A crowded house Tuesday found plenty to please from start to finish.

ST. LOUIS

BY FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Wheelock and Hay, Joe Carroll, Hayes and Johnson, Emily Erickson, Greene and Co., Ollivotti Troubadours, "Country Club," Warren and Blanchard, Seven Bonhairs. —— GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—Eddie Leonard and Co., Frederick Miller, Murray Bennett; Middleton, Spellmeyer and Co., Cora Simpson, The Racketts, Ferrel Brothers. —— STANDARD (Leo Retchenback, mgr.).—Pat White and His "Gaiety Girls," testing capacity. Pat is funnier and more popular than ever.——GAIETY (O. T. Crawford, mgr.).—Reeves' Beauty Show and two big houses. ("Give the home town boy credit.")——NOTES.—James Jeffries was not allowed to put the gloves on and spar with Sam Berger at the Coliseum Christmas night, the police confining the show to a physical culture exhibition.—Leora Spellmeyer, of Middleton, Spellmeyer and Co., at the Grand this week, is a well-known St. Louisan and a favorite here.—William Hodge, by invitation, spoke from the pulpit of a local church Sunday, defending the stage, attacked by several ministers here. A dozen sermons, all scoring the theatre, will be delivered simultaneously at as many churches Jan. 16.—Madeline Louise, leading woman in "The Man from Home," is a St. Louisan.—Of course "The Girl from Rector's" prospered last week after the Post-Dispatch in a column on the first page said it "reeked of the Tenderloin."—The Garrick celebrated its fifth anniversary Sunday night.

FRANK E. ANFENGER.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Nov. 21.

TIVOLI (Sydney).—Madam De Dio, Parisian dancer, instantaneous success with effects. All others holdovers.

NATIONAL AMPHITHEATRE.—Very strong bill, but new faces are sadly needed. Deaves' Manikins will reappear next Saturday. This American act has been playing Australia for six months and doing well.

OPERA HOUSE (Melbourne).—Jennie Athmore Grey, "Salome" dancer; Blake and Granby, Winston's Seals, Franco Piper, and holdovers.

GAIETY (Melbourne).—Nothing of importance. Big change is expected for Christmas.

Nov. 8.

TIVOLI.—Trapnell Sisters, topliners. Fred Curran, quaint parodist, reappeared after a three years' absence, to big applause. Dolly Harmer, cheerful personality, also a newcomer. Bertha Stuart, Scottish character vocalist, not meeting with much enthusiasm. Her brief Melbourne season was very successful. One of the features of last week's bill was a burlesque on the "Salome" dance. In it Comedian Fred Bluett made an emphatic hit. This is the second time only for several years that burlesque has been put on, and this success will urge Bluett to further efforts. Also on the bill are Two Bells, Irving Sayles, Clarence Tisdale, Guest and Newlyn and several more.

NATIONAL.—Willis, ventriloquist, newcomer, also the Carlyons, dancers; Jack Kearns, Harry Lawson, American club swinger; Dalavale and Gilbert, fine comedians; Dean and Campbell, Denis Carney, Joe Rox and George Dean.

STANDARD.—Harry Leston, old-time actor and dramatic tutor, featured. Performance, though possessing much merit, is above the audience. Others are Martin Sisters, Beattie McDonald, Jim Marlon, Arthur Tauchert, Corrie and Jones and Clara Kenting.

OPERA HOUSE (Melbourne).—Captain Winston's Seals and Franco Piper, banjoist, the constellations. Both acts going immense. Gwennie Hasto is another refreshing circumstance.

GAIETY (Melbourne).—Reaves' Mannikins (reappearance) the large item. Also Driscoll Boys, Two Rosebuds, Con Moreni, Percy Foster and the Ranger Girls.

At Brisbane and Newcastle big business reported.

A very Happy New Year to my friends.

All the pantomimes will be in Melbourne this year. There are no Sydney houses available. Sydney will see two companies over at Easter.

Larry Moulton, horisontal bar performer, died in Brisbane last week from pothisis. He was one of the most graceful acrobats in the profession, and had worked in America for many years (with Barnum & Bailey).

A big coal strike at present. Very poor outlook for Xmas.

Hassan, a young Indian conjurer, is making a noise at Sydney Tivoli. Hassan is only 25, and with a little polish may frame up an offering equal to some of the best. Many of his tricks were never seen here before. The conjurer may try for American bookings early in 1910.

A conference of several managers will be held this evening in order to secure an all-round support for the Australian Vaudeville Bureau in forming a circuit for playing the acts. There is every probability of the circuit being in good running order by March.

The features for Williamson's pantomime at Christmas will be Morris and Wilson, Price and Revoat (one of the many copies), and Hassan, the donkey man. Walter Stanton, the "giant rooster," will finish his engagement with the firm this month, and will rest in Sydney for a while.

The English contingent for the William Anderson panto are on their way across. They comprise Foreman and Fannan, big favorites here some years ago; Lily Lea, and Nat Clifford. The latter will probably settle in Australia.

John Fuller was in town during the week booking acts for the circuit which opens this month. The firm are doing big with the picture house, but are going to give vaudeville another trial.

Lex McLean, a Scot "strong man," will probably leave for the States within the next month or so. Lex adds a physical culture lecture in braw Scot, ye ken, as well as a mystery or two to the act.

NOTICE TO ADVERTISERS

To be certain of changes in standing advertisements as ordered, all corrections should be in the New York office of VARIETY by WEDNESDAY at noon. Standing advertisements are subject to change in whole or in part weekly.

Many thanks to those many correspondents who notified of Dan Malmuley's whereabouts. Communication is now being established with his friends.

Melbourne A. V. A. are evidently determined to make things sultry for their Sydney brethren. The Southern branch is anxious to control Sydney, and for this reason passed a drastic resolution that all Sydney members were debarred from using the Melbourne rooms unless they paid their entrance fee (practically meant forcing them to join the branch). As the Sydney members assisted in the support of these rooms, by the contributions to the billiard tables, etc., the resolution appears to be a poor move. There is every possibility of this new rule being annulled, as it was not passed properly.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris Show; agent, U. B. O.).—Mabel Hite and Mike Donlin, Amelia Sommerville, Richards and Montrose, Arthur Rigby, monologist, Joe Cook and Co., Grey and Peters, Esmeralda. NOTES.—The storm delayed the baggage of all shows. Young's Pier did not open Monday afternoon, but opened at night.

BALTIMORE.

MARYLAND (Fred. Schanniberger, mgr.; agent, I. B. O.).—Dazie, wonderful dancer, big reception; Tasmanian Vandelman Troupe, acrobats, very good; Eddie Cliff, excellent; Sully Family, amusing; Mabel Wayne, songstress, scored; Imro Fox, comedy magician, amused; McIntyre and Greaves, good talking skit; Joleen Sisters, marksswomen and wire walkers, well liked. ——WILSON (Joe Dillon, mgr.;

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Have played 30 successful weeks on the John J. Quigley Circuit in New England and Canada, with my Scenic Novelty, "FUN IN A BARBER SHOP."
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Assisted by FRANCES RIGLER, In the Comedy Success,
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HAPPY NEW YEAR TO ALL

We Have Met the Audience and It Is Ours

TOM NAWN and COMPANY

In the Great Success

"WHEN PAT WAS KING"

Written by ANNA MARBLE Direction, M. S. BENTHAM

agent, Joe Wood).—Walter V. Coyle and Co. in good sketch; Clyde Bates and Co. in "Freddie's Aunt," laughable; Landers and Allen, comedians, very good; Harry Dare and Co., comedy musicians, scored heavily; Hagen and Wescott, s. and d., good; Moore and Young, excellent selections, well rendered; Klipatrick, juggler, fair; Bennet and Darling in "The Troubles of Mr. Knot," not half bad.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Prof. Pelham, hypnotist, very good; Cycling Demons, exciting finish; Maxin Revelle, comedienne, excellent; Bedell Bros., equilibrists, astound; Ward and Lanscar, s. and d., original; Church City Quartet, good harmonizers; Jas. F. Corbley, monologist, clever; Fred. Maxwell, mimic, hit.——BLANEY'S (Sol Sapbir, mgr.; agent, I. B. O.).—Snyder and Buckley, Two Bicknells, Joe and Jennie McKenna, Robert's Circus.——GAYETY (Wm. L. Ballauf, mgr.).—"Parisian Widows."——MONUMENTAL (Montague Jacobs, mgr.).—"Morning, Noon and Night."

GERALD C. SMITH.

BAYONNE, N. J.

BIJOU (B. B. Howard, mgr.; agent, I. B. A.).—Good bill, headed by Edwards' Animals, pleasing; Alfred K Hall, comedian, in good b. f.; Barnet and Co. in "The Fortunate Thief," very good sketch; the Days, musical, pleased; Neal Farley, songs.——NOTES.—National is dark for repairs. Will reopen under new management.

LEROY C. FARR.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent, William Morris; Monday rehearsal 10).—"Peter the Great," "monk," clever; Austin Walsh and Co., big laugh; Morgan and Chester, very good; Gerr and Delaney, graceful roller skating; Camille Farlandaux, good; Dan Malumby, coster singer, pleased.——ORPHEUM (F. U. Bishop, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Kane and Kantor, excellent comedy sketch; Gregg's Cycle Whirl, good; Carney and Wagner, good dancing; Hutchinson Sisters, ordinary; the Mandys, seemed to please.——SHEEDY'S (J. L. Owens, mgr.; agent, I. B. A.; Monday rehearsal 10).—"Alfred the Great," educated "monk," good; Danny Symonds, tramp comedian, hit; John J. Black and Co., and the Clevelands.

H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Saxon Trio, headline, sensational "strong" act; Flo Irwin and Co., going bigger than ever; "The Fly by Night" Minstrels, with Shep Camp, good; Jack Wilson Trio, big applause hit; Ray Cox, big; Phil Staats, first time here, very good; Alpine Troupe, good opening; The Astors did not appear Monday matinee, big at night.——GARDEN.—"Dainty Duchess," capacity, with Gene Jerge, Buffalo boy, featured.——LAFAYETTE.—"Jardin de Paris" opened big with good show.

BUFFALO.

BUTTE, MONT.

MAJESTIC (W. K. Swarts, mgr.; agent, S.-C.; Saturday rehearsal 10).—Herbert, Frogman, good; Bernard and Orth, German comedians, pleased; Winifred Stewart, baritone, hit; Lora, "Human Bird," clever; Matthews and Bannon, "Battle of Too Soon," amusing.——EMPIRE (W. A. Lingerman, mgr.; agent, Fischer; Sunday rehearsals 12:30).—Eddie Reeves, dancer, fine; Goodhue and Burgess, excellent; The Giroux, songs, good; Great Dantes, "Seance," clever.——NOTE.—Beginning Jan. 1, six acts at Majestic; increased prices.

H. T. ASHLOCK.

CHARLOTTE, N. C.

ALAMO (Curt Wiehe, mgr.; agent, direct; Monday rehearsal 12).—Dan Emerson, banjoist, great; J. W. Clifford, "Dutch," splendid; Alamo Stock Co. in playlet.——STAR (C. F. Newell, mgr.; agents, Williams & Kuehle; Monday rehearsal 10).—Prince Tantwokey, Jap wire walker, well received; Goldie Mlash-Lambet, went well; Great Kashima, juggler, best seen here; Wheeler and Connely, good.——DIXIE (Ed. Wertley, mgr.; agent, direct; Monday rehearsal 10).—The Famous Bradleys, acrobats, good; Hindo, Hindo mysteries, very good; Millard Filmore, tramp, fair.

LLOYD.

CINCINNATI, O.

COLUMBIA (Anderson & Ziegler, mgrs.; agent, William Morris).—Great bill this week; Schrode and Mulvey, exceptionally fine; Conroy, Lemaire and Co., laughable; James M. Cullen, good; La Veen, Cross and Co., very fine; Bessie Wynn, hit; Peerless Mowatts, clever; Minnie Dupree and Co., great sketch, scoring heavily; Matthews and Ashley, scream; Annette Kellermann, big hit.——ORPHEUM (I. M. Martin, mgr.; agent, William Morris).—Big show; Roland Travers, very good; Lorette and Dog, fine; Hallen and Fuller, good; Pelittier and Messinger, good; Empire City Quartet, best ever; Marimba Band, musical treat; Morris and Morris, slapstick comedy; Harry Lauder, biggest hit in years.

PEOPLE'S (J. E. Fennessy, mgr.).—"Sam Devere" show.——STANDARD (F. J. Clements, house agent). — "Trocaderos."——ROBINSON'S (Harold Moran, mgr.; agent, Casino Co.; Monday rehearsal 9).—Pearse, Mason and Peters, headliners; Great Austins, Dorris Denner, Edward Parker.

HARRY HESS.

COLORADO SPRINGS, COLO.

MAJESTIC (Frank Tammen, mgr.; agent, S.-C.)—Business good; Nat Bessler and Co., fair; Violette Curtis, good; Dixie Trio, fair; George Evers, big; Fagan and Byron, sketch, went big.

PIKE'S PEAK.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Mareens, Navarro and Mareena, clever; "Four English Rosebuds," pleased; Charles F. Semon, hit; Felix and Barry, well liked; "Lady Betty" (monkey, second week) still features; The Quartet, hit; "Swat Milligan," big hit; McKay and Cantwell, excellent; Carlisle's Dog and Pony Pantomime, big with the children.——GRAND (J. H. Michel, mgr.; agent, U. B. O.; Monday rehearsal 10).—The Leherts, sensational equilibrists; Beatrice Vance, pleasing; J. F. Palmer-Lewis Co., special scenery and electrical effects, headline; Karl, musical, well received; Broadway Four, hit of bill; Savo, eccentric manipulator, snowbound. —— ORPHEUM (Charles H. Peckham, mgr.; agent, Pollock; Monday rehearsal 9).—McNuts, clever cycling feats; Arthur Gordon and Co., sketch, won favor; Millard Bros., banjoists, pleasing; Barrington and Howard, singers, favorably received; Jules and Mason, equilibrists; others snowbound.——EMPIRE (Burt F. McPhail, mgr.).—Rose Sydell and Johnnie Weber, with "The London Belles," well costumed show and olio, good; business good.——STAR (Drew & Campbell, mgrs.).—Watson's Show, with his original comedy, makes a good show; olio very classy; business good.

WALTR D. HOLCOMB.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. A.).—Brengyk's Statues, hit; Dedlo's Circus, well received; LaMaze Bros., went big; Johnny Small and Sisters, clever; Charles Loder, excellent.——RIALTO (F. W. McConnell, mgr.; agent, direct).—Walke and Harris, Ida Green, Pauline Weston, Gertie Cameron, Mabel Knight, William Moran, Max Brune; good bill.——FAMILY (C. F. Dunbar, mgr., agent, direct).—Lester and Kellett, Shorty Dewitt, Emery and Fay.

J. M. BEERS.

ERIE, PA.

ALPHA (Suerken & Foster, mgrs.; agents, U. B. O.; Monday rehearsal 10).—Herrerin, aerial, fair; Fred Gilman, clever artist; Louis Guertin, good jumper; Sadie Jansell, clever mimic; Griffith, good novelty act; Howard and Lawrence, very good sketch; good business.——COLONIAL (C. B. Cummins, mgr.; agent, Gus Sun; Monday rehearsal 10).—Lyon, Fischer and Lyon, very good s. and d.; Lou Benedict, clever comedian; Vondell and Roselle, good musical; David Livingston and Co., good sketch; Gypsy Serenaders, good singing act; Webb Romalo Troupe, very clever acrobatics; good business.——HAPPY HOUR (D. H. Connelly, mgr.; agents, Brasee Vaudeville Circuit).—Jack Hester, good comedian; Tony and Flo Vernon, clever s. and d.; Trixie Bennett, songs, very good; good business.

M. H. MIZNER.

EVANSVILLE, IND.

GRAND (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Mr. Hymack, pleased; the Shields, sketch, fair; Marshall Montgomery, ventriloquist, clever; Kroneman Brothers, acrobats, very good; Sam Watson's Farmyard, very good; World and Kingston, clever; Goldsmith and Hoppe, good.——MAJESTIC (Edward Raymond, mgr.; agent, William Morris).—The new Majestic opened 25 with good bill to three packed houses. Louis Holsgrafe is treasurer; Marion Talbott, ticket taker. Caesar Rivoli, very good; Kelly and Keno, comedy acrobats, pleased; Bessie Leonard, comedienne, much applause; Geo. A. Beane and Co., comedy sketch, good; Earl Flynn and his "American Beauties," pleased. 26-2: Tora Troupe, Japs, best ever; the Hrdlickas, singing, good; De Witt, Ashmore and Co., comedy sketch, pleased; Chas. Bradley, h. f., above the average; Rogers and St. Claire, comedy skating sketch, very fine; pictures closed.

OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, mgr.; agent, I. B. A.; Monday rehearsal 10).—Gregoire and Elmina, equilibrists, good; Jack Boyce, English singing comedian, very good; Hawley and Olcott, sketch, well applauded; De Pace Bros., good; Hall and Burke, sketch, excellent; Hanson and Miller, comediennes, good; Karp's "Miniature Minstrel Mimics," very good.——BIJOU (L. M. Boas, mgr.; agent, direct; Monday rehearsal 10.)—M. p.; The Bruces, colored; Hawley and Mills; Mr. and Mrs. M. Ferguson, Danny Simmons, J. J. Black and Co., Claude and Marion Cleveland.——PREMIER (L. M. Boas, mgr.; agent, direct; Monday rehearsal 10).—M. p., Sadie Helf, Sam Barton, Roberts and Allen.——PLEASANT ST. (Walter Bigelow, mgr.; agent, direct).—M. p. and vaudeville.

EDW. F. RAFFERTY.

FORT WAYNE, IND.

TEMPLE (F. Stouder, mgr.; agent, W. V. A.).—Mlle. Fregolia, protean, excellent; Byers and Hermann, favorites; Gilroy, Haines and Montgomery, well liked; Shilley and Hussey, laughing hit; Three Weston Sisters, musical, fine; Smith and Brown, good; DeHollis and Valora, jugglers, clever.——LYRIC (F. W. Hartman, mgr.; agent, W. V. A.).—Mehan's Dogs, good; Rose and Severens, good; Jack Atkins, good.

H. J. REED.

FT. WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Inter State).—Eva Mudge, headliner; Irene Lee and Co., very good; J. T. Johnstone, ventriloquist, well liked; Bernice Howard and Co.; Howlie and Leslie, dancers; Musical Brandons; Bush and Peyser, acrobats.

I. K. FRIEDMAN.

HAMILTON, O.

GRAND (McCarthy & Ward, mgrs.; agent, Gus Sun; Monday rehearsal 10).—"Sunny South," colored, fair; Shield and Van Buren, excellent; Springford Bros., impersonators, opened week, closed big; Stanley and Chambers, acrobatic, scored; Bert Sefton, banjo, unable appear Monday account illness; opened Tuesday.——BIJOU (A. Hammerl, mgr.; agent, direct; Monday rehearsal 1).—Charles Everett, fair; Gaswell, vocalist; Ida Williams, comedienne; balance holds over; Joe Mersel, comedian, engaged for remainder season.

HENRY PECK.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—The Daiys, roller skating act, very good; Kaufman Bros., b. f., laughs; Thea Leightner, hit in pianoiog (local); Doice Sisters, encored; Orth and Fern, went well; John J. White & Co., scored; John Dillon, singing comedians, fair; Kitamura Jap Troupe, best seen here.

J. P. J.

HARTFORD, CONN.

POLI'S (Lewis D. Garvey, acting mgr.; agent, U. B. O.; Monday rehearsal 10).—B. A. Rolfe's "The Leading Lady," with Margaret Haney, Ralph Lynn and Co. headlined, solid hit, seven curtains; Hal Davis' "The Vital Question," appealing dramatic sketch, held keen interest and won liberal applause; Jones and Deely, good; Aerial Smiths, half dozen bows for clever work; Grace Leonard, assisted by Frank Wilson, went big; Galetti's Monkeys, good; Ed Morton, singing a riot.——SCENIC (Harry C. Young, mgr.; agent direct; Monday rehearsal 10).—Wilson and Mack in "Riley at the Waldorf" headlined, plenty of comedy; Grace Mantell, singing comedienne, good; Jack Carle, s. and d., fair; ill. songs; m. p.——HAPPY HOUR, NICKEL and NEW PARK.—Picture houses, playing to big business.

GEORGE LEWIS.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, I. B. A.; Monday rehearsal 10).—Very good bill, headed by Maddern and Harris, scored; Fred Hamill and his "Bathing Beauties," pleased; Kurtis' Roosters, wonderful exhibition; Lillian Lerad, singing, very pleasing; Valto Duo, whirlwind dancers; Karl Hanley and Co., combination acrobatic act; Harper, Smith and Co., colored entertainers.——LYRIC (Grant Riggs, mgr.; agent, Joe Woods).—Celia Weston, Goff Phillips, Gaylor and White, Three Bizarros, Morton and Jewell Co.——GAYETY (Chas. Francklyn, mgr.).—"Gibson Girls."

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.; agent, Orpheum Circuit; Monday rehearsal 10).—Emma Francis and Arab Boys, sprightly singing, dancing and acrobatics; Surazall and Razall, Maxim's "Models"; Gus Edwards' "Night Birds," headliner, elaborate, clever musical novelty, featuring Nellie Brewster; Alf Grant, monologist, good; Edwin Holt and Co. in "The Mayor and the Manicure," big; Avon Comedy Four, scream; Berzac's Circus, laughable. Capacity business Monday matinee and night.——COLONIAL (Cecil Owen, mgr.; agent, William Morris; Monday rehearsal 10). Juliet? headliner; Fasolo Trio, equilibrists, strong; Lamb's Manikins, good for children; Nicholson and Norton, good; Nellie Wallace, English low comedienne, rather coarse; McDonald and Huntington; Carroll and Cooke, clever singing comedians; Four Magnauls, freak instrumentalists. Fair business after slump. — EMPIRE (Henry K. Burton, mgr.).—"Miss New York, Jr." Good business. Underlines: Empire Pat White and His "Gaiety Girls."

JOE S. MILLER.

SOPHIE TUCKER

RETURN at the AMERICAN Music Hall, New York, NEXT WEEK (Jan. 3rd.)

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

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BOB ALBRIGHT

"THE MAN MELBA"

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"Making Good" is better proof than talking of "How Good" you are. Exclusive Agent, ALF. T. WILTON

COMING EAST FOR THE FIRST TIME

—THE—

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"'Way down on the bill emerged 118 pounds of cayennish clogging—Miss Ida May Chadwick. This little miss is only 17 years old, but she's been the feminine champion at wooden shoe dancing for lo, these four years. She's the holder of the Richard K. Fox gold medal, won in open contest at Tammany Hall, New York City, in 1905, and if any other woman parades the country with similar claims she's a bunk. Ida terpsichored her head off last night and the pew purchasers endorsed her Nineteen-O-Nine foot work with a hurricane of hand hoorays. You can't get away from it—Ida is a vendor of the veritest when it comes to clogs. She cut another notch in the stick of success last night. Her daddy and mamma are with her in the sketch they brought out last season—'For Sale—Wiggins' Farm.' It's The Chadwick Trio, embracing a real champion. You'd better ocularise Ida. She's immense."

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LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 6).—Les Myasotis, pleased; Billy Mann, b. f., hit; Geo. Bloomquest and Co., sketch, well received; John Weil, magician, entertaining; Clara Belle Jerome and "Dancing Toodles," headline, elaborate and scored; Rosa Roma, violinist, good; Martinette and Sylvester, tumblers, excellent. LEO LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.; agent, Inter State).—Alburtus and Altus, club swinging, fair; Charlie Williams, musical rube, pleasing; Melbourne MacDowell and Virginia Trescott, melodramatic sketch; Dagmar Dunlap, harpist, good; Roberts, Hayes and Roberts, laughable; Harry Jolson, hit; Zeraldas, head balancers, very good. JIM.

LORAINE, O.

BROADWAY (W. H. Miller, mgr.; agent, direct).—Bert Levan, comedian, pleased; Mr. and Mrs. Stanley, singing, excellent; Sterling Trio, comedy acrobatic, good.——BIJOU (B. Baird, mgr.; agent, Gus Sun).—Rose and Shale, Bessie Gates, Royer and French. HARRY EDWARDS.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Faust Brothers, good; J. Eubeans, good; Harry H. Richards and Co., well received; Herbert and Willing, b. f., hit; Griff, juggling, clever; Carson Sisters, aerialists, fine; Walter C. Kelly, talk very good; Butler and Bassett, very good.——BUCKINGHAM (Horace McCrockiin, mgr.).—"The Big Review," large audience, good show and ollo.
J. M. OPPENHEIMER.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—"Royal Hawaiian Septet," good; Minnie St. Clair, character comedienne, very good; Harvey and De Vora Trio, dancing, good; Lew Welch and Co., went big; Brown and Ayer, good; Van Harding, "The Human Butterfly," good; Hilda Thomas and Lou Hall, in "The Substitute," hit; pictures.
JOHN J. DAWSON.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10 a. m.).—Keeler's Japs, aerial wonders, big hit; Ballo Bros., songs, impressed favorably; May Maxfield, soubret, well received; Clark and Duncan, good applause.
T. O. KENNEY.

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; agents, Weber & Allen).—Marlo Trio, good; Jeannette Klein, singing, pleasing; Barrows-Lancaster Co., good; Standard Four, hit; "Eight Palace Girls," headliner, very good; Harry Breen, singing comedian, some class; Howard-Cullinson Co., comedy act, big noise.——CRYSTAL (Pindar & Bndloff, mgrs.).—M. p. and songs by Clayton Hillard; fair houses.——STAR (R. T. Halliwell, mgr.).—M. p. and songs by Jacob Krick and Cecile Wilson; added attraction, Drownes' Lady Orchestra. W. F. S.

MERIDIAN, MISS.

GEM (John Woodford, mgr.; agent, C. E. Hodkins).—27-29: Bolus and Bolus; Wren Trio, sharpshooting, pleased. H. B. MAY.

MILWAUKEE, WIS.

MAJESTIC (Orpheum Circuit, agent; rehearsal Monday 10:30).—Amoros Sisters, clever; G. Herbert Mitchell, good; Ladies' Quartet, high class; Cressy and Dayne, good; Arlington Four, pleasing; La Petite Review, good; Lew Anger, German soldier; Tony Wilson and Mlle Herioise, novelty bounding.——STAR (F. Trott, mgr.).—"Sam T. Jack's," good.——GAYETY (S. R. Simmons, mgr.).—"Rose Hill English Folly Co.," splendid. HERBERT MORTON.

MOBILE, ALA.

LYRIC (Gaston Newkirk, mgr.; agent, Orpheum Circuit).—Mabel Bardine Co., artistic hit; Nonette, went big; Gavin and Platt, many laughs; Three Mascagnos, excellent, making good; Fred Morton, pleased. SIDNEY ROSENBAUM.

MONTREAL, QUE.

BENNETT'S (Driscoll, mgr.; agent, U. B. O.).—Gus Edwards' School Boys, headline, went well; Charles Leonard Fletcher, tremendous hit; Paul Durand Trio, went big; Three Ernests, a scream; Five Juggling Normans, good; Herbert Brenen and Helen Downing, in a sketch; Jane Robb and Co. and The Telegraph Four rounded out a great bill. BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun, agent).—Rentfrew and Jansen, comedy sketch, good; Arthur Deming, took well; Loiise and Sterling, gymnasts, good; H. Bennington, hit. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9).—Marshasll P. Wilder; Fred Ginnett and Co. in English sketch, "The Horse Dealer," cleverly acted; Keane and Briscoe, in good comedy skit; Gallett's Baboons and Monkeys, well trained; Lillian Ashley, charming comedienne; Mr. and Mrs. Perkins Fisher, rural sketch, very humorous; Musical Fredericks, clever; Mignonette Kokin, pleasing.——AMERICAN MUSIC HALL (Wm. Morris, Inc., mgr.; agent, direct; Monday rehearsal 9).—Bill entertaining, headed by Hardeen; Cliff Gordon; Brengk's Statues; Mr. and Mrs. Arthur Forbes, cleverly acted sketch, "Williams and Walkers' 'Chocolate Drops' "; Pope and Quinn; Cawthorn Bros., gymnasst; Wood and Terry, laugh-getting comedians; Isabel Gompers, soprano.——ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—Good show; Bush Family, musicians; Commodore Tom; Fred Hopp; The Strongs; Wm. A. Hegel, baritone; Fisher & Bowers and Co.; Florence Mascotte, child; Zeke; "The Aeolian Songsters"; m. p. and ill. songs.——WALDMANN'S (Lee Ottelengni, mgr.).—"Fads and Follies," good clean-cut burlesque and vaudeville.——EMPIRE (Leon Evans, mgr.).—"Fashion Plates," good show. JOE O'BRYAN.

NEW BEDFORD, MASS.

SAVOY (J. W. Barry, mgr.).—27-29: "Lancashire Lassies," did well; The Blakes, good; pictures. H. C. TRIPP.

NEW ORLEANS, LA.

AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—Joyt Trio, excellent; Charles B. Sweet, musician; Clarence Sisters, asalduous; McWatters and Tyson, advancing wonderfully; Winter, ventriloquist, fine; Laredo and Blake, acrobats, agile, preponderance horse play; Fred Niblo, very big (New Acts); Tyler and Burton, closed; orcheatra has been augmented.——ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Wilson and Pierson, delightful; Luciano Lucca, "double voiced" singer, very good; Cunningham and Marlon, well received; Barnes and Crawford, decidedly clever, avalanche of new material; Sisters Kloe, great; "Bathing Girls," held over; Hyams and McIntyre, charming; Maurice Freeman and Co., in "Tony and the Stork," pronounced success.——WINTER GARDEN (Lew Rose, mgr.; agent, direct; Sunday rehearsal 10).—Morville and Mariatt, diligent; Allini, versatile singer, emotional actor, pianist, cartoonist and aerialist; Leroy and Eloise, good dancers; Morgan Bros., acrobats, scream; Olive Crane, Bert Geyer and the Tremalnes.——DAUPHINE (Henry Greenwald, mgr.).—Wayne Extravaganza Company, good show, good business.——NOTE.—The Shubert has discontinued vaudeville. Pictures exclusively will prevail hereafter. O. M. SAMUEL.

NORFOLK, VA.

Account blizzard all acts coming by Pennsylvania snowbound at Delmar. Among them "Real Widow Brown," Watson and Little, Silbon's Cats, The Spawns at Majestic, and Adams and Lewis at Orpheum, both Wilmer & Vincent-Wells houses. P. Maguire, of Barnum Circus, and local amateur team made up bill headed by Lily Lena and Eva Fay, remainder Murray K. Hill and Eckhoff and Gordan. Eva Fay held over at Colonial second week. HELLER.

OTTAWA, CAN.

BENNETT'S (Gus Greening, mgr.; agent, U. B. O.).—Sisters Meredith, exceptionally good; J. C. Nugent and Co., in "The Rounder," continued roars; Merrill and Otto, big reception; Peterson Bros., acrobats, excellent; Kelly and Wilder, songs, very well received; Al Carleton, big hit; McLachlin Bros., very big.——NOTE.—E. W. Marks, lessee Opera House, running stock and vaudeville, closed after two hundred performances. House changes hands Jan. 1. Future policy undecided. O'REGAN.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Smith and La Rose, s. and d., fair; Harlan Knight and Co., in "The Chalk Line," good; David Porter and Co., dramatic playlet, "Law of the Desert," fair; Paris Conway, Paris comedians and singers; S. A. Pick's Co. in "The Joy Riders," musical comedy, new and not working well; W. Coughter, ill. songs. G. FRANKLIN.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—M. p.; James O. Wise, good; Boyle Bros., pleased; Helen Carmen, very well liked; Nagel and Co. in "The Try Out Act," fair.——BIJOU (Frank M. Erickson, mgr.; agent, M. P. C. O. A.).—Monday rehearsal 10:30.)—M. p.; Tognarelly Duo, excellent; Ray Samuels, hit; Viola Darmond, clever; Miss Nellson, pleased.——GRAND (Cornelius Keeney, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—M. p.; Emil Hoffman and Co.; "Tom," pony; Ray and Franks; Frank Nikels and Co.
G. B. H.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Sunday rehearsal 11).—"Boys in Blue," featured, took big; McConnell and Simpson, big scream, hit of show; Potter-Hartwell Trio, acrobatic, well received; Cross and Josephine, started well, spoiled on account of accident to Cross; Constant Arkansas, concertina soloist, generous applause; Bobby Pandur and Brother, athletes, took well; Tempest and Sunshine Trio, singing act. Wellington Cross, of Cross and Josephine, fell while making exit Sunday night, dislocating hip; worked Monday.——MISSION (John Clark, mgr.; agent, S.-C.; Wednesday rehearsal 10).—Week 23: John Sturgeon and Co., playlet, well received; Williams, "20th Century Sandow," sensation; Spaulding and Dupree, comedians, well liked; Colby and May, pleased; Josephine Ainsley, songs, fairly well; Lavelle and Grant, gymnasts, clean cut and took well.——MAJESTIC (H. Revie, mgr.; agent, Fischer; Monday rehearsal 10).—Great Mathews, globe balancing, good; Dunbar, b. f., pleased. EUGENE J. OWEN.

SAN ANTONIO, TEX.

HAPPY HOUR (Tom Mills, mgr.; agent, S.-C.).—Mazee Edwards, singer, pleased; Howard and Cornell, sketch, fair; Franco, impersonator, applause; Miss G. Henry, singer, good.——STAR (Kenned & Wyler, mgrs.; agent, Jack Dickey).—Newcomb and Williams, sketch, good; Ed Warren, comedian, pleased; Doc. Emmett's Dogs, well received.——ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Brunswick Bros., singers, excellent; Chris. Christopher, yodler and violinist, good; John and Alice McDowell, comedians, pleased; Claus and Radcliffe, applause.
BEN MILAM.

SAVANNAH, GA.

CRITERION (Frank & Hubert Bandy, mgrs.; agent, William Morris).—Louise Tillbert, comedienne, clever; Levitt and Falls, songs and paper tearing, good; McNally and Slavens, excellent; Archer and Carr, scored; Alex. Browning, monolog, great; Williams and Levide, excellent.——ANTHENAEUM (Arthur Lucas, mgr.; agent, Norman Jefferies). G. A. Kuhl, cartoonist, failed to appear Monday; "Beauty and Beast," novelty animal act, big hit; Fields and Case, good acrobatics; May Mulligan, character changes, well received.——ORPHEUM (Jos. A. Wilensky, mgr.; agent, Inter State; Monday rehearsal 2).—Featuring Lazar, Lazar and Co., spectacular act, great; The Worthleys, immense hit; Henry Little, English character singer, scored big; Billy Beard, best b. f. here. Beard is a Savannah boy, and accorded big reception. R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—23-25: The Serenaders, pleased; big houses at each performance; 27-29: The Bon Tons, good.——EMPIRE (Wm. H. Buck, mgr.).—23-25: Broadway Gaiety Girls, pleased; 27-29: Century Girls, good; opened to good business. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Clermont's Circus, many laughs; Doherty Sisters, fine; Julius Steger and Co., Willy Pantzer Co., split top, shared honors; Kramer and Ross, clever; Irene Romain, well received; Toki Muriatl, good.——PANTAGES (Alex Pantages, mgr.; agent, direct).—Peteroff's Circus, hit; Klimer, Taylor and Wilson, very high class; Elliott and West, clever dancers; Jonea-Williams Co., scream; Mills and Flynn, laughs; Clothilde and Montrose, fine.——MAJESTIC (Frank Donnell, mgr.).—George Breno Co., riot; Four Meisnis, hit; Billy Coleman, laughable; La Mirette, clever; Sally Stumbles, fine; Paulinetti and Piquo, good. W. C. T.

SIOUX FALLS, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal 10).—Ed. F. Reynard, ventriloquist, clever production; George Auger and Co., novel; Ballerinis, canine tumblers, well trained; Carlin and Clark, German comedians, big; Sistera McConnell, fair; Kelly and Kent.
C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—"Eight Geisha Girls," distinct feature; Brown, Harris and Brown, pleased; Vilmas Westony, went well; Claude and Fannie Usher, hit; Veronica and Hurl-Falls, good opener; Cook and Stevens, clever; Gil Brown, might be better.——PANTAGES' (B. Clark Walker, mgr.; agent, direct).—Svengali, headliner, routine work; Four Deltons, very good; Halligan and Ward, noisy; Three Lyrea, good music; Eldon and Clifton, sketch.——WASHINGTON (Geo. Blakesley, mgr.; agent, S.-C.).—"Nord," scored, big hit; Valdare and Girls, excellent; The Oralgs, pleased; Roberts and Fulton, scored; Alfred Jackson, clever, favorite; Miller and Mark, good dancers.
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ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal 10).—"Circumstantial Evidence," good; Winona Winters, comedienne, best; Seidoms' "Living Pictures," fine; "Simian Comedians," pleased; Henry Clive, burlesque magic, good; Moffett and Clare, s. and d., fair; William Flemen, monolog, good.——MAJESTIC (Miles-Bondy Co., owners; agent, S.-C.; Monday rehearsal 10).—Anna Eva Fay, headline, big crowds; Jere Sanford, songs, good; Joseph Cotalido, songs, pleases; Barr and Evans, comedy sketch, fair; The Grazers, musical dancing, good.——STAR (A. H. Moeller, mgr.).—"Fay Foster," good show and lively. BEN.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agents, U. B. O.; rehearsal Monday 10).—Wentworth, Vesta and Teddy, pleased; Ila Grannon, good; Howard Truesdell and Co. in "A Corner in Hair," laughable; Lew Hawkins, did well under trying circumstances Monday; "High Life in Jail," clever satire; Wilson Bros., same as ever; Selma Brats, good juggling.——GILMORE (Wm. M. Ryan, mgr.))—Scribner's "Oh! You Woman," excellent show in every respect.——NELSON, SUBWAY and EDISONIA.—M. p. and ill. songs.——NOTES.—Manager Bingham severed his connection with the Gilmore this week. During his stay he made himself very popular with both the public and artists. His successor is William Ryan, from Holyoke.—The Bijou Amusement Co. has broken ground for its new house for pictures. G. A. PRESSL.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, U. B. O.).—Gordon and Keys, colored, material ancient, well executed; Juggling Barrets, uncertain work; Fiddleronia, went splendidly; Burrows, Travis and Co., scored heavily; Ellen Hasel, ill. songs, pleased.—ALHAMBRA (C. F. Metzger, mgr.; agent, Al Sutherland).—Hines and Remington, headlined; Major Smith and Mal. Billy Payne, blackface; Martin and Martin, and Cerita Ross, ill. songs.——LYRIC (Frank Leffel, mgr.).—"New York Stock Burlesquers."——NOTE.—It would seem as if the United's "black list" had been declared obsolete here. Hines and Remington are an ex-"Morris act." This occurs quite often in Stamford and vicinity. HARRY KIRK.

SYRACUSE, N. Y.

GRAND (Jos. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30 a. m.).—Apdale's Animals, good; Ray and Nice, pleased; The Neapolitans, pleased; Gracie Emmett and Co., fair; Agusta Glose, went big; Edwin Barbour and Co., good; Nat M. Wills, a hit; Eight Madcaps, good.——ORESCENT (John J. Breslin, mgr.; agent, U. B. O.).—Little Alright Co., good; Carl Randall, good dancer; Haviland and Thorton, good; Kresko and Fox, pleased; Three Nevarros, good. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Ryan and Richfield, splendid; Musical Nosses, great; Dick Lynch, good; Malia and Bart, sensational; Hassen Ben All Troupe, hit; Mlle. Chesher's Dog, novelty; Edna Luby, catchy; Evans and Lee, good; pictures. Capacity business.——MAJESTIC (William Morris, mgr.).—Staley and Birbeck, sensation; Cameron and Gaylord, capital; Walker James, funny; Sam Curtis and Co., fine; Ward Bros., fair; Blanche Sloan, daring; Harvey and Lee, good. Big patronage.——STAR (F. W. Stair, (T. R. Henry, mgr.).—"Vanity Fair," pleased. HARTLEY.

UTICA, N. Y.

SHUBERT (Percy Walling, mgr.; agent, U. B. O.; Monday rehearsal 10).—Harry Seebach, good opener; Bendin and Arthur, jugglers, very good; Reiff Bros. and Miss Murry, sketch, delightful; Madden and Fitspatrick, sketch, excellent; Tom Smith, excellent; Margaret Moffat and Co., sketch, feature act.——ORPHEUM (F. S. Anderson, mgr.; Monday rehearsal 10).—27-9: Curry and Riley good; Jackson and Willey, singers, good; Mexican Herman and Co., excellent; Frank Weimer, ill. songs.——HIPPODROME (P. F. Clancy mgr. agent, Gus Sun; Monday rehearsal 10).—Billy Conklin, singer, good; Kinebren and Kiara, sketch, good; Leonard and Alvin, sketch, very good; The Marshalls, hand balancers, excellent.——PALM GARDEN (Wm. Andrews, mgr.; agent, direct; Monday rehearsal 1).—Ashley Sisters, Little Rexie, Margaret Ott, Daisy Hunt, Carrie Arlington, Pauline Weston, Bessie Schoffer. D. J. C.

VANCOUVER, B. C.

ORPHEUM (W. D. Ascough, mgr.; agent, S.-C.; Monday rehearsal 11 a. m.).—Emerald and Dupree, "A Hot Scotch," well received; Four Dancing Belles, danced into favor; Al W. Frement and Co., "The Way of the West," excellent; Probats, whistling, received much applause; Columbia Four, hit; Joe Boganny Troupe, acrobats, decided hit; m. p. closed exceptionally strong bill.——PANTAGES' (Geo. Calvert, mgr.; booking direct; Monday rehearsal 11 a. m.).—Lottie Mayer (The Mysterious Myrma) headline, pleased; Payne and Lee, hit; Senior Galgano, harpist, fair; Wills and Hassen, equilibrists, scored big; Person and Garfield, went good; Maclean and Bayant did not appear, owing to Maclean being confined to his room with a serious attack of inflammatory rheumatism. Miss Bayant appeared in several songs and was well received.——NOTE.—The new Theatre Vancouver, to be erected by local capital, early next year, will be devoted to high class vaudeville. The building, costing $100,000, will be in Class "A." It is rumored that William Morris will book the house. MAC.

WASHINGTON, D. C.

GAYETY (Geo. Peck, mgr.).—Sheridan's "Marathon Girls," playing to packed houses. The burlesques are just pleasing.——LYCEUM (Eugene Kernan, mgr.).—"Cherry Blossoms," recognition, big hit. Business good.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—Star and Garter Show opened Monday matinee to capacity. The show made a good impression and was nicely dressed and staged. Ethel Kirk, the "American Songstress," was strongly encored. Murray, Livingstone and Co. have a very good playlet in "The Man from Italy." Rice and Cady, very funny and went strong. C. M. HUTCHISON.

WILKES-BARRE, PA.

POLI'S (Gordon Wrighter, mgr.; agent, I. B. O.; Monday rehearsal).—Lamont Cockatoos, good; Holdsworth, s. and d.; Ward, Clare and Ward, fair; Thursler and Madison, good; Gasch Sisters, went through with the hill; Bowman Brothers, b. f., make them laugh; "The Futurity Winner," well received.——LUZERNE (Western Wheel, Louis Baker, mgr.).—The Jolly Girls, improved. Last three days: Miner's Americans.——NESBIT (Harry Brown, mgr.).—I. B. O. booking pictures and vaudeville splitting every three days with Shea & Coutant, Scranton. JOHN B. MOONEY.

YONKERS, N. Y.

ORPHEUM, 27-29: Walley Trio, acrobats, clever; Sylvesters, good comedy; Augusta Phelps, rather embryonic as child delineator; Sidney Falk, popular tenor; pictures.——WARBURTON.—Hoey and Lee; Mable Johnston, several encores; Lunette Sisters, whirlers, sensational; Leville and Sinclair, good; Carver and Ross, eccentric; Kaiser's Dogs, well trained.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hanitch, mgrs., agent, Gus Sun).—Pariet, Morton, bright minstrel act; Clayson Family, musical, good; Bogard and Clifford, lively. Princess to be enlarged. C. A. LEEDY.

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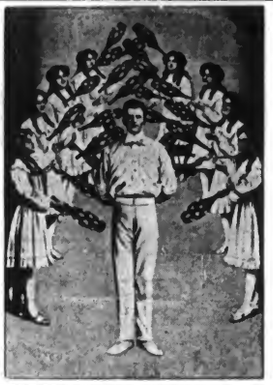

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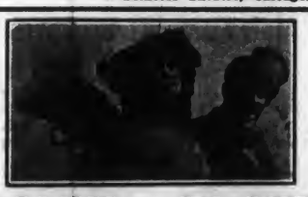

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COLONIAL, THIS WEEK (December 27) Direction, ARTHUR KLEIN

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SOMETHING NEW!

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THE INTERNATIONAL PRODUCER, PRESENTS

"THE LEADING LADY"
featuring
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Assisted by
RALPH LYNN and ED COLEMAN
WILLIAMS' TIME, COMMENCING JAN. 3rd.

"THE WIDOW BROWN"
A Farce Comedy with Music.
HARRISBURG, JAN. 3rd.
SUITE 401, LONG ACRE BUILDING,
NEW YORK CITY.

"THE ROLFONIANS"
A Stupendous Musical Act,
featuring
B. A. ROLFE
America's Leading Cornetist.
OPENING DATE—JAN. 17th.

YACKLAY AND BUNNELL

THAT MUSICAL ACT BREAKING IT IN

LEO CARRILLO

NEXT WEEK (Jan. 3) KEITH'S, COLUMBUS

Fixed up by PAT CASEY

1909—10 WESTERN SEASON

ALICE LLOYD

DIRECTION PAT CASEY

ORPHEUM, SAN FRANCISCO, WEEKS DEC. 26 AND JAN. 2

IRENE FRANKLIN WINS

HEAR YE! HEAR YE!

Yes, the New Copyright Law Will Protect Your Original Material. NOW it Looks Bad for the Thieving Numbskulls Who Live Like Human Leeches by Stealing Material of Proved Value. Our Fight is the Fight of Every Originator, and Our Object is to Drive the Bunk Mimic and Imitator Into Honest Vaudeville and Honest Applause.

READ JUDGE NOYES' OPINION

CIRCUIT COURT OF THE UNITED STATES, SOUTHERN DISTRICT OF NEW YORK—IRENE FRANKLIN GREEN, et al., Complainants, vs. EDNA LUBY, Defendant.

MEMORANDUM OF DECISION UPON APPLICATION FOR PRELIMINARY INJUNCTION.

NOYES, Circuit Judge.

This is an application for a preliminary injunction to restrain the defendant from publicly singing an alleged copyrighted song entitled, "I'm a-Bringing Up the Family," which song, it is alleged, was written as a number or part of a copyrighted dramatic sketch, entitled "The Queen of the Vaudeville."

The defendant contends in the first place, that the sketch, "The Queen of the Vaudeville," is a musical composition and not a dramatic composition within the meaning of the copyright law of 1909. There is much force in this contention. The work is essentially a series of recitations and songs to be recited or sung by the same person dressed in different costumes. The action and dialogue in addition thereto are hardly sufficient to make a dramatic composition. Still the work is something more than a mere musical composition. The singer dresses in costumes to represent the different characters. There is very little dialogue or "patter"—the latter being, apparently, the professional term. There is also a very little action. The singer gets out of a cradle. There is scenery and lights are thrown upon the singer. I think the sketch may fairly be classified as a "dramatico-musical composition" within the meaning of the copyright act.

But the fact that the sketch was improperly classified as a dramatic composition in taking out the copyright would not affect its validity. The copyright law expressly provides (Sec. 5) that an error in classification shall not invalidate or impair a copyright. Moreover, the particular song in question—a number of the sketch—was copyrighted by the complainant, Feist, as a musical composition before the copyright of the sketch, and I do not understand that any question is raised as to the validity of such copyright.

Regarding then the sketch as a DRAMATIC COMPOSITION, THE COMPLAINANTS HAVE THE EXCLUSIVE RIGHT TO PUBLICLY PRESENT IT. Subdivision d of Section 1 of the Copyright Law gives the EXCLUSIVE RIGHT "TO PERFORM OR REPRESENT THE COPYRIGHTED WORK PUBLICLY IF A DRAMA." And regarding the song as a MUSICAL COMPOSITION THE COMPLAINANTS HAVE THE EXCLUSIVE RIGHT TO PUBLICLY PERFORM IT. Subdivision e of said section gives the exclusive right "TO PERFORM THE COPYRIGHTED WORK PUBLICLY FOR PROFIT IF IT BE A MUSICAL COMPOSITION." It is not disputed that the complainants herein have the right to produce the song under the copyright to the complainant Feist.

The next question is one of infringement. The defendant admits that she sings the copyrighted song with the musical accompaniment, but she says that she does so merely to mimic the complainant Irene Franklin Green. She contends that she gives impersonations of various singers, including said complainant, and, as incidental to such impersonations, sings the songs they are accustomed to sing. The mimicry is said to be the important thing; the particular song, the mere incident. But I am not satisfied that in order to imitate a singer it is necessary to sing the whole of a copyrighted song. "The mannerisms of the artist impersonated"—to use the language of the defendant's brief"—MAY BE SHOWN WITHOUT WORDS. And if some words are absolutely necessary, still a whole song is hardly required. And if a whole song is required it is not too much to say that THE IMITATOR SHOULD SELECT FOR IMPERSONATION A SINGER SINGING SOMETHING ELSE THAN A COPYRIGHTED SONG.

NATHAN BURKAN (THANK YOU, NATHAN) ATTORNEY-AT-LAW 165 BROADWAY

(Branches in Every City in the U. S.)

NOTE—Once Again I Say, If You Want to Do an Imitation of Miss Franklin, Sing "RED-HEAD."

Brother Rats and Friends will do me a great favor by wiring me of any attempt to Use any of Our New Songs.

OUR NEW SONGS

1. "I DON'T CARE WHAT BECOMES OF ME"
2. "I WON'T SEND THE PRESENTS BACK"
3. "THE PRIMA DONNA FROM AVENUE B"
4. "I'VE GOT THE MUMPS"
5. "I'M A-BRINGING UP THE FAMILY"
6. "THE PONY BALLET GIRL"

BURT GREEN

HOTEL MARKWELL, N. Y. CITY

TEN CENTS

VARIETY

VOL. XVII., NO. 5. JANUARY 8, 1910. PRICE TEN CENTS.

Mlle. MINA MINAR

In G. MOLASSO'S Latest Pantomime

Next Week (Jan. 10)
ADDED ATTRACTION at **Hammerstein's**

Mlle. MINA MINAR.

Edw. S. Keller,
AGENT

CAMILLE **PERSONI** AND JACK **HALLIDAY**

Presenting the Japanese Comedietta, **"WON BY WIRELESS."** Special Scenery and Effects.

LEO CARRILLO

NEXT WEEK (Jan. 10) BROADWAY, CAMDEN, N. J.

Fixed up by **PAT CASEY**

Tom Edwards, greatest of all ventriloquists, gave the most remarkable exhibition of ventriloquism that has yet been seen on this side of the water.
—*Boston Journal*, Sept. 28, 1909.

TOM EDWARDS

VENTRILOQUIAL COMEDIAN

In an act unlike all others of its kind. One long scream of laughter.

This week, Keith's, Cleveland. Next (Jan. 10), Colonial, New York. Jan. 17, Orpheum, Brooklyn.

Agent, ALEX FISCHER

All communications SYDNEY LESTER, Manager en route

TEN CENTS

VARIETY

VOL. XVII., NO. 5. JANUARY 8, 1910. PRICE TEN CENTS.

UNITED AFTER COMBINATION OF ALL THE "SMALL TIME"

Big Agency Said to Be Planning to Bring All the Important Smaller Circuits Within Its Offices.

There isn't much doubt but that the United Booking Offices has a plan afoot to bring within the agency all the important "small time" popular priced vaudeville circuits in the east.

These are to be gathered in, if the United does not miscarry on the proposition, and placed with the "Family Department," the end of the United agency lately established to handle the bookings for the smaller houses.

For the enlargement of the "Family Department" and to secure the necessary space expected to be required for increased booking facilities, the southwest corner of the fifth floor of the Long Acre Building has been added to the United offices. It will be closed in and a stairway built to the sixth, where the main headquarters are.

A very well-known vaudeville man has been selected to take charge of all the small time handled in the agency, it is said, but this name is kept a close secret.

This contemplated move of the United, it is thought, has been the principal reason why several small time circuits playing against "United houses" or could be so considered, have not been declared "opposition."

Conversations between managers of the smaller houses and United officials have been chronicled, and the conferences have been held, it is said, on the booking merger proposition.

PAYING $2,000 FOR FANNIE WARD.

Percy G. Williams has agreed to pay $2,000 weekly for three weeks to Fannie Ward, playing vaudeville for two months by consent of Klaw & Erlanger. Pat Casey is the booker.

Miss Ward will open Monday at the Colonial in the third scene of "Van Allen's Wife," in which she lately appeared. The production and cast, exclusive of Miss Ward's services, are said to run to $1,200 weekly. In her support will be John Dean, Henry Duggan, Margaret Fuller, Wm. H. Boyd, Frank Jackson and others.

Following the vaudeville time Miss Ward is expected to return to the legitimate in another piece, again under K. & E.'s management.

DOCKSTADER STICKS.

Despite the many reports that the Dockstader Minstrels would disband and Lew Dockstader play in vaudeville for the remainder of the season, the blackface organization is due to open Monday in Boston.

Mr. Dockstader went out this season, upon "flopping" to the Shuberts under a contract which guarantees him $1,000 weekly as a salary, it is said.

The report is the minstrels will remain out long enough to find whether there is any loose change in the new territory to be covered. If the coin still remains elusive, the leader in blackface may consent to a cancellation of the agreement for more favorable terms in vaudeville.

BIG CORPORATION FOR PEOPLE'S.

When the People's Vaudeville Co. moves to its new home in the Columbia Theatre Building it will have been changed into a new form. All the different enterprises of the firm, which are now operated under a separate corporation, will be merged into a single concern called The Marcus Loew Enterprises. This concern will, it is said, have a capitalization of $1,500,000.

All branches of the business will be brought into the same suite of offices and not as at present scattered about.

WED ON THREE DAYS' SIGHT.

Chicago, Jan. 5.

Monday night, after an acquaintance of three days, Billy Sheer (Sheer and Burton) and Bernice Adams, late of "The Babes in Toyland," were wed.

LAUDER SKIPS SALT LAKE.

Salt Lake City, Jan. 5.

Salt Lake City won't see Harry Lauder this day, when he was billed to appear at the Mormon Tabernacle. After the Mormons had argued their heads off, and William Morris, Inc., by wire had theatened injunction proceedings; the Elders decided to break the contract for the Tabernacle on the ground that the Lauder organization would present a vaudeville show, not a concert performance, as per contract.

The Salt Lake and Colonial Theatres were available for this date, but the Mormons control the Salt Lake, and John Cort has something to do with the Colonial. Cort knows Klaw & Erlanger and Klaw & Erlanger know Martin Beck, and the Martin Beck crowd run an Orpheum here playing vaudeville every week, so Mr. Lauder will keep right on traveling, reaching Los Angeles in time to open there Friday.

—

Denver, Jan. 5.

The Lauder show played here on Monday, two shows, and it was reported the gross on the receipts for the day were $3,875.

The company appeared at the Curtis, not showing at the Auditorium as first agreed with the Shuberts.

Just before leaving Denver early Tuesday morning word was received that Salt Lake City would be closed to the Morris tourists. The next stop of the Lauder Special will be Los Angles, Lauder playing there Friday and Saturday. He is to open in Frisco next Monday.

—

At the William Morris headquarters on Tuesday, Edward L. Bloom, the general manager, said that a washout on the Pedro line had caused a change of route, and the postponement of the Salt Lake City date.

WARMING UP AN AUDIENCE.

Chicago, Jan. 5.

On a bill at the Brookline Theatre, which opened recently, Sidney Jerome appeared. His act was not the biggest hit that ever happened. Mr. Jerome realized this, and speaking to the manager, said, "My, but that is a cold audience."

"Is that so," replied the manager. "I am sorry, and will have the janitor put some more coal on right away."

OPENINGS IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Jan. 5.

The Russian pantomime, opening at the Circus Busch, scored a sensational success. Rosario, a beautiful Spanish dancer, appeared in it, and won a personal success.

At the Wintergarten, Cleo Merode, opening in the January bill, did not do well.

SCORE AT COLISEUM.

(Special Cable to VARIETY.)

London, Jan. 5.

Russell and Held, American singers and dancers, opened at the Coliseum on Monday, scoring immediately.

GEO. BARRASFORD SAILING.

(Special Cable to VARIETY.)

London, Jan. 5.

Geo. Barrasford, son of Thomas Barrasford, is sailing for New York on the Carmania.

$175,000 FLOOD.

Boston, Jan. 5.

Boston's theatre district received the worst flooding Monday night in its history, through the breaking of the thirty-inch water main on Tremont Street, just north of the Majestic Theatre. The total damages is estimated at $175,000, in which several theatres and moving picture houses shared. The opening Boston performance of "Dick Whittington," the new Shurbert spectacle from Drury Lane, was called off. "The Wolf," at the Globe (Shubert) barely escaped the same fate. The break occurred at seven o'clock at night.

TWO AGENCY BILLS.

There will be two bills affecting vaudeville agents introduced shortly into the New York Legislature, now in session. One will have the support of the White Rats, and be framed along the lines of the Voss bill from the last Legislature. The other has been drawn for Harry De Veaux, national president of the Actors' Union. It is intended for the protection of the hundreds of smaller acts belonging to the various "locals," and will have the influence of the Central Federated Union behind it. The Actors' Union is affiliated with this body.

BIG HARLEM HOUSE.

Though declining to name the exact location, Jos. Schenck, general manager of the People's Vaudeville Co., said that his concern had arranged for a 42-year lease upon a plot of ground on West 125th Street, New York, upon which would be erected a $500,000 building, including a vaudeville theatre.

Although Mr. Schenck would not admit the transaction, it is pretty well understood that the People's Co. disposed of its Grand Street Theatre lease last week to the Automatic Vaudeville Co., for a consideration of $90,000. The Automatic Co. is now in possession. The new owners have also the Unique on East 14th Street.

It is reported the Harlem deal is the Harlem Casino, 124th Street and Seventh Avenue, New York. The scheme, according to the story, is to take out the ceiling of the ground floor and turn the place into a moving picture and popular priced vaudeville theatre. The Casino is leased by Michael Heuman and is said to be profitable. The rent amounts to about $25,000 a year.

The rumor that the People's had closed for the Academy of Music received new life this week, but could not be verified.

NOW "MISS NOBODY FROM STARLAND."

Chicago, Jan. 5.

Mort Singer didn't like the way "The Belle of Bald Head Row" looked in type so he has changed the title of the new show to be presented at the Princess, Jan. 16, to "Miss Nobody from Starland."

Among the principals engaged are Nellie Follis, Blanche Deyo, R. C. Herz, Hallen Mostyn and James C. Marlowe. Jos. C. Smith will stage the production.

LOOKS GOOD FOR MACK.

Wilkes-Barre, Jan. 5.

"The Prince of Bohemia," with Andrew Mack starred, opened here last Saturday. The production presents Mack in an entirely new role. When the shaving process is through with the new show should be a good one. It went to Buffalo from here.

LULU GLASER'S SUPPORT.

When Lulu Glaser starts on tour in "One of the Boys" the Shuberts will provide her with the following supporting company, now rehearsing: Jobyna Howland, Doris Mitchell, Edith Sinclair, Edwin M. Favor, Walter Lawrence, Arthur Cunningham, Chas. Arling and Irene Frizelle.

"YOUNG TURK" REOPENS JAN. 18.

"The Young Turk" is listed to reopen Jan. 18, with several changes in the cast. Among the new faces will be that owned by Freddie V. Bowers, who lately closed his starring tour in John Cort's "Commencement Days." The contract between Bowers and Cort has been taken over by Klaw & Erlanger, the sponsors for the Max Rogers show.

ONLY MELO HOUSE STOPS.

Louisville, Jan. 5.

Hopkins' Theatre, the only house in town playing melodrama, will give up that form of amusement this week. On Monday it commences a new policy of pictures at the uniform admission of ten cents.

PAULINE SUES FOR $16,000.

An action to recover $16,000 has been instituted against William Morris, Inc., by Pauline, the hypnotist. The claim is for damages, the amount of eight weeks' salary on an unexpired Morris contract for twenty weeks at $2,000 weekly, calling for "consecutive time." Twelve of the weeks have been played by Pauline. When no further assignments to Morris houses were forthcoming, the hypnotist instructed his attorney to sue. Plaintiff is represented by Moses Sachs of New York. Papers in the action were served this week.

A REGULAR "NEW YEAR'S EVE."

Boston, Jan. 5.

"The Follies of 1909" is now on one-nighters through New England, traveling in jumps to make the Forrest, Philadelphia, where the show opens Jan. 10 for a run.

The company was at the Tremont, Boston, for three weeks, closing there Saturday night. On the night before the manager of the Hotel Lenox gave Annabelle Whitford a New Year's Eve supper. It was the first regular affair at the breaking in of the new year that Boston ever had. The porkers and the beaners in this village do not grow excited over New Year's, but they start something every time the anniversary of the Battle of Bunker Hill rolls around.

About twenty-two guests attended the dinner, which opened after the shows in town had closed. The dinner closed about the time the shows opened again for the Saturday matinee.

The dining table was eighteen feet wide. After the guests had cleaned up, Rosie Green and Vera Maxwell used the late eating place for a stage upon which they danced "The Fandango Rag." Schrode and Carlton did theirs, Miss Whitford pulled the "Brinkley," William Courtleigh allowed himself to be admired at close range, and Arthur Deagon would have still been singing if the show had not moved.

There were others who scattered "turns" about. There were so many that the Ode to the occasion, thoughtfully and longfully composed by Geo. Probert of the Margaret Anglin company, was forgotten, but will be read next New Year's.

It was a great old night and it looks as though the Hotel Lenox intended going after the professional business hard. It's about the only hostelry in Boston just now live enough to make an actor believe there is another town that's living this side of the Harlem River.

MINSTREL IN WANT.

Report comes from San Diego that Jake Wallace, a famous Western minstrel of former days, is in want there. Wallace is credited with having taught dancing and banjo playing to Lotta, who is now a resident of Boston, Mass., and an appeal has been made to the famous actress to aid the minstrel.

LILLIAN HERLEIN, THIS MONTH.

Lillian Herlein, one of the principals in "The Rose of Algeria," will retire from that organization tomorrow night (Saturday) and has commissioned Alf. T. Wilton to secure vaudeville dates for her commencing January 17. She will offer a singing turn.

COLUMBIA BOOKING AS "FREE LANCE."

The new Columbia Theatre (Eastern Burlesque Wheel), which opened last Monday, expects to give concerts this coming Sunday, composed of an all-vaudeville show.

Though many of the special attractions added to the traveling shows of the Eastern Wheel have been placed during the season thus far by Joe Weber in the United Booking Offices, the United will not consent that any of its acts play the new house.

An application made by the Columbia people to the Morris office to supply the Sunday shows was met by a counter proposition that if this were done the Eastern Wheel would have to agree in writing to book all its extra attractions through the Morris office. No agreement was reached. The understanding by which Mr. Weber has been booking from the United is a verbal one. The program for next Sunday will be made up by the Columbia from "free lance" bookings, or independently.

It is said that if any difficulty is experienced in securing bills for the Columbia, the Eastern Wheel shows "laying off" on Sunday in and around New York City, waiting for Monday openings, will be drawn upon for the best feature, number or act in each to make up a program.

Another matter bothering the vaudeville managers most interested is that the directors of the Eastern Wheel, when a poor show is to enter the house in the customary rotation of the "Wheel," will "strengthen" it. To do this vaudeville acts will be utilized until the entertainment will be virtually a variety performance, at least for that week, with two pieces with girls, one at each end, bringing the new house into direct line against the other established places.

It was noted by many present at the opening Monday that the two added attractions to the show, both acts of merit, made hits equal to anything else during the evening.

TAKES ALL HOBART SKETCHES.

An agreement was entered into this week by Joseph Hart and George V. Hobart under which Mr. Hart has the exclusive production rights in vaudeville to all of the Hobart sketches to be written hereafter. In the past Mr. Hobart has placed many pieces on the variety stage. His latest successes were "Peaches" and "Cherie."

For the first production, Mr. Hart will present "Dinklespiel's Christmas," probably first showing it in town Jan. 24, at the Fifth Avenue. The sketch was presented at a Lamb's Gambol last week. There may be a series of "Dinkelspiel" sketches by the author. The "Christmas" cast will hold five people.

ADDING TO "OLD TOWN."

In "The Old Town," which will open the new Charles B. Dillingham Globe Theatre at Broadway and 46th Street next Monday night, G. Molasso, the producer, has placed "Molasso's Pupils," a dancing number with seven girls, led by Mr. Molasso's young son.

"The Old Town" company has been rehearsing in New York this week, preparatory to the Broadway appearance.

SON ARRESTED TO STOP MARRIAGE.

Cincinnati, Jan. 5.

The mother of Harry A. Rheinstrom swore out a warrant for his detention Monday, alleging the boy was insane, and wanted to marry Edna Loftus, who claims to have been a singer and dancer abroad; also the divorced wife of Winnie O'Connor, the jockey. Rheinstrom was the manager of a large liquor firm, founded by his late father, who left his entire estate to the widow.

The young man and the girl came to Cincinnati, registering at the Havlin Hotel as man and wife. They were accompanied by another man and woman. Miss Loftus claims to have been a member of "The Morals of Marcus" company at one time.

When young Rheinstrom consented to enter a sanitarium for a few days or weeks, the young woman who had posed as his wife, with the other man and woman hurriedly left for Detroit, Edna stating she would return and marry Rheinstrom when he is freed.

A suit for $500,000 is threatened by the girl against Rheinstrom's mother.

CORT'S "BEFORE AND AFTER."

Vincent Bryan and Leo Dietrichstein have obligated themselves to deliver "Before and After," a musical comedy, to John Cort by Nov. 1, 1910, with a proviso that permits the delivery before April 30 next, when it may be shown, appearing at either time in the new Cort, Chicago. The publishing rights to the music have been reserved to "Shapiro."

ANOTHER "SUICIDE SEEKER" HURT.

Paris, Dec. 27.

At the Coliseum, Lisbon, Dec. 13, Antoine, one of the "suicide seekers," miscalculated in leaping from a trapeze suspended at the top of the building, 100 feet high, to an inclined board below, striking sideways against the plank.

Upon striking, the performer turned a somersault, and was hurled into the amphitheatre. Removed to the hospital, it was reported he could not recover.

SHUBERTS PRODUCE "THE WATCHER."

Atlantic City, Jan. 5.

At the Savoy Monday night the Shuberts produced "The Watcher," a four act drama by Cora Maynard. The play is of the "short cast" variety, treats upon the subject of psychology and has sustained interest. Catherine Countess (Miss), Percy Haswell, Marion Ballou, John Emerson and Thurlow Bergen comprise the company.

RICE CLOSES.

After one week of what was to have been a three-weeks engagement E. E. Rice's production of "Cinderella" closed Saturday night at the Carnegie Lyceum. Rice is understood to have made a verbal agreement with the theatre owners as to rent, but declares that they raised the sum on him.

MORTON ON S.-C. TIME.

Cincinnati, Jan. 5.

James J. Morton is the headliner at the new Empress here, a Sullivan-Considine house.

CHARGES OF "GRAFTING" ARE PREFERRED IN I. B. A. MEETING

Officer in the Independent Agency Accused of "Taking Money Outside." Feiber, Shea & Coutant Against Other Managers.

At the offices of Feiber, Shea & Coutant on Wednesday afternoon Harry H. Feiber stated that Messrs. A. M. Bruggeman, Frank A. Keeney and James Madison, controlling between them seven houses in all, had notified him they intended withdrawing from the Independent Booking Agency on account of the many rumors and reports concerning that booking office.

Mr. Feiber said that at the meeting the day previous (Jan. 4), charges of "graft" substantiated by evidence had been submitted to the Board of Directors against an officer of the agency, but no action was taken. He stated that before the meeting the same evidence had been submitted to the White Rats through its executive officer, and, notwithstanding, the Mozart Circuit, allied to the Rats, voted against Feiber, Shea & Coutant, and with the Sheedy and Quigley Circuits. F., S. & C. wanted the accused officer dismissed.

M. R. Sheedy was elected general manager, replacing Feiber in that capacity. George F. Byrne, the office manager, demanded more power in his position, and this was also voted favorably upon, Feiber representing the firm, being the sole objector.

Although Mr. Feiber declined to furnish the newspaper men present the facts of the "graft" charges, the details have been common property along Broadway for the past few days. A letter directed to the officer accused was intercepted, and held as evidence. It contained a statement from an act saying that no money was enclosed, and that none would be sent registered, as per his instructions, but that the next day money would be forwarded in a plain envelope, and for the officer to look out for it.

The officer to whom this letter was addressed said on Wednesday that the money referred to was in part payment of an obligation from last summer, before he was connected with the I. B. A. and that the act would make affidavit to that effect. He added that the person opening his mail would be prosecuted by the United States postal authorities, to whom a complaint had been made by him.

M. R. Sheedy said to a VARIETY representative when informed of Mr. Feiber's statement: "No one in this office is married to another, and if anybody wants to go the quicker they get out the better we will like it. We have heard nothing about Bruggeman leaving. Mr. Keeney informs us he has no intention of going. If Bruggemann does, there is another house in Paterson which wants to book through us, and we can close that up then."

Each member of the I. B. A is under $1,000 bonds. Mr. Feiber stated his firm had offered to waive all their equity in profits and assets of the agency if they were relieved of liability under the bond. This offer had been declined. For the present, stated Mr. Feiber, the firm would book through the I. B. A., as they did not care to forfeit the $1,000.

POSTPONES HOFFMANN'S ACT.

Atlantic City, N. J., Jan. 5.

Through the failure of the scenery for Gertrude Hoffmann's new act to arrive in time for Miss Hoffmann to open last Monday at Young's Pier, the premiere was postponed until Jan. 10, at the same place.

CIRCUS CLOWN MARRIES.

Chicago, Jan. 5.

David Clark, of Toledo, a clown with the Ringling Brothers and a son of Harry Clark, clown with John Robinson, was married at Baraboo, Wis., last week to Nellie Urban.

SAYS GIRL MARRIED UNDER AGE.

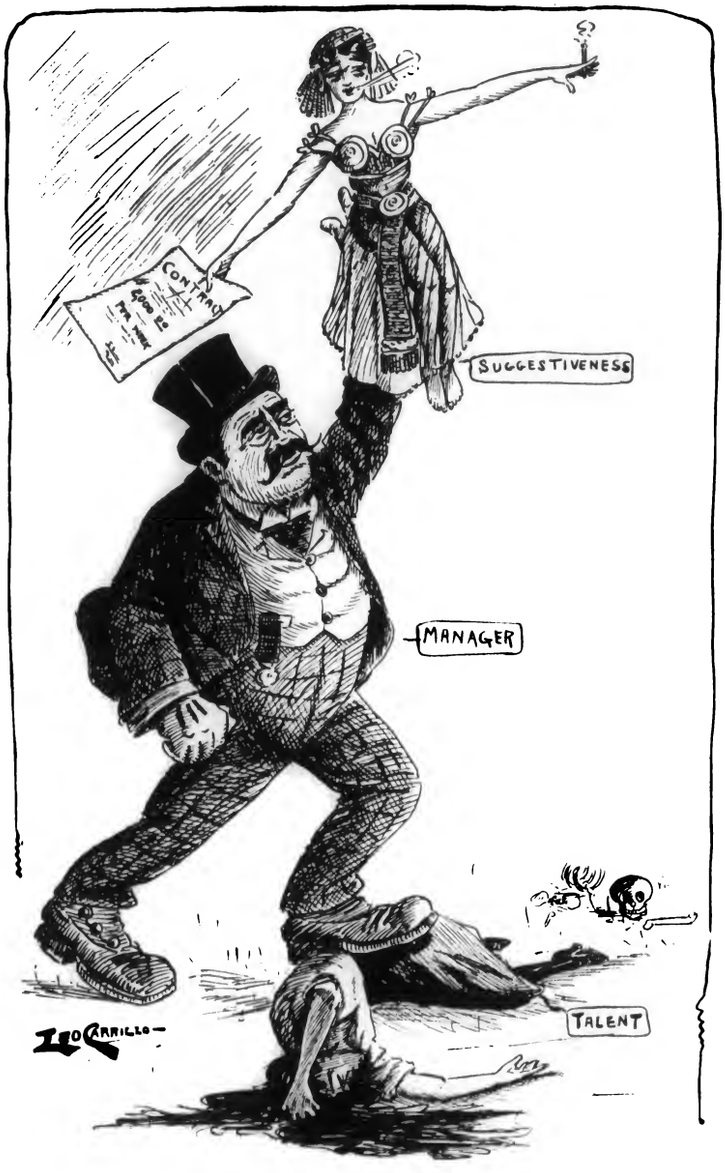
Leopold Harburger, the attorney of 140 Nassau Street, New York, acting for Bert Banvard, father of Mrs. Maude R. Donegan, has applied to the courts to have declared annulled the marriage of Maude R. Banvard and James E. Donegan on June 21, 1909, at the City Hall, New York. Alderman John McCann, who joined the couple, was informed by the young woman she was eighteen years of age at the time. Her father says a birth certificate will prove that his daughter was but slightly over seventeen on the marriage date.

"Jimmy" Donegan is the crack trick bicycle rider of the Dundedin Troupe. His wife is of The Flying Banvards. The young couple have never lived together as husband and wife.

CHARACTER SONGS ONLY.

A reappearance in vaudeville will be ventured by Harry Von Tilzer, the composer-publisher, very shortly, Mr. Von Tilzer stepping forth in a new line of songs, all characters.

Popular music will be "taboo" in the effort, also any suspicion of "song plugging." Mr. Von Tilzer's aim is to have himself known as "The American Chevalier."



SCRUTINIZING LICENSE BUREAU.

To the disappointment of a host of candidates for the commissionership, the newly installed Mayor of New York did not make known the name of his appointee for the post of head of the License Bureau, which handles disputes between artists and agents or managers. Mayor Gaynor announced half a dozen department heads on Sunday upon taking over his office, but the License Bureau head was conspicuously absent from the list.

This delay is taken by interested parties to indicate that the Mayor intends looking into the administration of the bureau carefully and scrutinizing candidates for the place very cautiously. Pending his choice the present incumbent, John N. Bogart, will hold over in office. His successor (if he is replaced, as no one doubts he will be) may be named at any moment, but the question had not been settled up to Wednesday evening.

A new candidate has arisen in the person of Herman Robinson, the organizer in this district for the American Federation of Labor, and his candidacy was warmly supported in many quarters, due to his thorough and expert knowledge of labor union matters and acquaintance with conditions among working people for whose protection the bureau was originally organized.

LEASES SITE FOR $350,000 ORPHEUM.

San Francisco, Jan. 5.

Morris Meyerfeld, Jr., president of the Orpheum Circuit, has closed for the site at Sixth Street and Broadway, Los Angeles, securing a fifty year lease. The plot is 22x156, and worth $8,000 a front foot.

A duplicate of the new Orpheum in this city will be erected on the ground. It will cost $350,000, and seat 2,500, opening about Sept. 1, next.

The Orpheum Circuit is playing their programs in Los Angeles at present in a leased house.

DANCES AT BOTH HOUSES.

Next week the opposition vaudeville managers of the American and Hammerstein's will "break even" on the new features in their respective bills, each starting off a new dance on Monday.

At Hammerstein's G. Molasso's latest pantomimic dancing number, "Paris Dans La Nuit," with Mlle. Mina Minar heavily featured, will show in New York for the first time.

At the American "Ma Gosse," a sort of "Apache," with a comedy twist, from the Palace, London, shows.

BLOOM IN OFFICE.

The office adjoining that occupied by William Morris in the American Music Hall building has been taken by Edward L. Bloom, the new general manager, who assumed charge last Thursday.

No drastic change in the personnel of the Morris corps followed Mr. Bloom's advent. On Tuesday he said there had nothing happened worth recording.

Billie Burke has in preparation a new act called "The Moving Picture Man," in which Goff Philips will be featured. Dick Crolius will also be sent out in a girl act by the same promoter.

BURLESQUE ON BROADWAY HAS FIRST REAL SHOWING

New Columbia Theatre Opens with an Eastern Wheel Attraction. House Befitting the Street. Another New Eastern Theatre in Boston.

The leading spirits of the Columbia Amusement Co., which operates the Eastern Burlesque Wheel, lent an additional air of dignity to the opening of the eleventh burlesque theatre the Columbia Co. has opened, when the new Columbia at 47th Street and Broadway started business last Monday night.

The Eastern Wheel officials were all in evening dress, as were many in the audience of confirmed "first nighters," drawn to the house through a double curiosity to see the theatre and the show, "Follies of New York and Paris," the Hurtig & Seamon production selected from the entire Eastern Wheel as the representative piece for the rst Broadway showing.

All kinds of theatrical managers, agents and professionals were present. The performance ended at 11:25.

There is much interest manifested in the future of the Columbia by show people, who wonder whether it will be successful. The experiment of burlesque in a Broadway theatre at a dollar admission with the weekly rotation of the Wheel throwing perhaps a good or bad show into the house in irregular order is one that has all the managers guessing. The Columbia Amusement Co., however, is secure on the financial side of the proposition, having two standing offers for the theatre, either one of which will net the company a profit of $25,000 yearly if the house passes into other hands.

The Columbia was promoted and carried to completion by L. Lawrence Weber, of Weber & Rush. The firm first secured the option upon the ground, afterwards turning it over to the Columbia Co., of which they are important members.

With the rise or fall of the new Columbia the hopes and desires of those in burlesque who really wish to see its advancement to the plane it should occupy will keep pace. If the Columbia succeeds, it must perforce oblige a better average grade of burlesque show, in the Wheel it is now in and in any opposition which may have to play against the advanced entertainment. The Columbia failing in this enterprise would likely bring about a settled condition of the burlesque movement, with the old line managers using the failure as an argument against expensiveness or cleanliness.

J. Herbert Mack, president of the Columbia Amusement Co. and the man who brought the Murray Hill to its present highly successful condition, has accepted the managership of the new Columbia. Though quiet in demeanor and methods Mr. Mack has proven he can secure the best of results "in front," and through this was pursuaded to again take charge of a local house. A. H. Sheldon, formerly of the Knickerbocker Theatre, and whose father was the treasurer of Miner's People's sets off the box office in his position of treasurer as becomes the prominence of the theatre and location. D. R. McCloy is press representative, and William Hickey, at one time at Koster & Bial's, is the (house) musical director. Fred Waldman, who was treasurer at the Murray Hill, under Mr. Mack, has succeeded to the position of manager of that theatre.

The capacity of the Columbia is about 1,500. It is in the center of a twelve-story office building, located on one of the most desirable corners in New York City. Almost opposite is the new Globe, erected by Charles B. Dillingham, which opens next Monday night.

INTERIOR VIEW OF THE NEW COLUMBIA, NEW YORK.

The house gains the capacity from its width, a feature of theatre construction which, where possible, brings the stage "to the audience" helping the performance. The stage has a proscenium opening of thirty-two feet. The color scheme is restful, a not over bright red. The theatre is lively in appearance, and opened as completely on Monday evening as though in operation for a month. Japanese ushers conducted patrons to their seats. The Japs are students at colleges around New York, studying in the morning.

The performance of "The Follies" was criticised closely by the "wise bunch" on hand. They laughed at it frequently, but most would not cease comparing the show to "$2 productions," though the chorus girls, newly costumed, won favorable comments for their hard work. All the cast worked hard, and made the performance a busy one throughout. Next week Fred Irwin's "Majestics" take the stage.

NEW BOSTON HOUSE STARTS.

Boston, Jan. 5.

Charles Waldron made good Monday afternoon on his promise to open the new Casino Theatre (Eastern Burlesque Wheel). With the paint hardly dry and with Mr. Waldron's private office still in a clutter, the house was opened with Fred Irwin's "Majestics" to two capacity audiences. The entrance was so jammed a half hour before the evening performance that one of the glass panes of the quadruple doors was broken. When Mr. Waldron heard the sound of breaking glass he murmured, "I guess we're open all right now."

The Casino is not only the latest Boston playhouse but is one of the best-equipped burlesque theatres in the country. The red and gold decorations are in good taste, without offending the eye. From the main entrance on Hanover Street patrons pass through a long lobby to the house proper, which has to be situated well in back on account of the impossibility of securing wide street frontage.

The Casino is built as much as possible of reinforced concrete. The floors, walls and balconies are of this material. The auditorium roof is built concave in shape in order to facilitate acoustics. The balconies are of cantilever construction. No posts or pillars obstructs the view.

There are nine boxes on either side and two balconies. The floor seats 700, the first balcony 600, and the gallery 1,000. This gives a total seating capacity of 2,300, making the Casino one of the biggest theatres in Boston.

The stage is wide and deep, with no dressing rooms or other obstructions to lessen the stage proper. The dressing rooms are in the basement. There are sixteen for principals and two for the chorus. Each of the chorus dressing rooms accommodates thirty-two people. There is a large smoking room below. No smoking is allowed in the auditorium.

Irwin's "Majestics" presented their two-act musical production, "The Americans in Paris," featuring Florence Bennett, Magda Dahl, Roy Cummings, Helen Gladings, Louise Sisters, Marie Hartman, Fay and Hollander, Ed. Rice and Co.

WESTERN LEAVES SCHENECTADY.

The Empire, Schenectady, long ago intimated as inevitable, has been cut off the route sheets of the Empire Circuit Co. (Western Burlesque Wheel). To fill in the three-day gap thus left in the route, the shows will go back to the Troy (N. Y.), stand which was abandoned at the beginning of the current season.

The battle between the Empire and Mohawk (Eastern Wheel) since August, has steadily been going against the Western contingent, and it was long ago conceded that one or the other would have to withdraw. For two months it has been patent to burlesque men in both circuits that the Empire would be elected to do the retreat.

The Mohawk has been doing about $2,500 to $2,800 on the week, the lion's share of this total coming into the house the last three days. Eleven hundred dollars was considered a good showing for the opening half-week. What the receipts were at the Empire is a secret. None of the managers who had played the house would quote figures, but all agreed that they were extremely low.

When the elimination of the Empire became known Monday it was reported about the Knickerbocker Theatre building that the Directors' Committee was in negotiation for stands in Rochester and Syracuse as a "split" week, but no confirmation to this effect could be obtained, and the rumor did not gain any great credence.

It is probable that "The Follies of the Day" will be the first show to play the Troy stand under the new arrangement, which takes effect a week from Monday.

SAYS OPPOSITION HELPS.

Pittsburg, Jan. 5.

The original Billy B. Watson says this is the biggest theatrical season he has ever had, and claims that in many cities the opposition of the Eastern Burlesque Wheel shows has helped the business at the Western Wheel houses, Mr. Watson saying the Western houses having improved 25 per cent. since the season opened. He likewise claims that the downfall of the drama has had something to do with the increased receipts. Mr. Watson is now eastward bound with his "Beef Trust" company.

Last week at Cleveland "The Beef Trust" played to $4,811 in bad wintry weather, and as against the gross at the Star in that city of $5,466 Christmas week, when Jack Johnson, as added attraction at $1,300 salary, was the drawing card. Watson's show had nothing extra.

This week at the Star, Cleveland, "The Yankee Doodle Girls" have Chooceeta, the dancer, for a special feature.

Recent bookings for the Sullivan-Considine Circuit include Six Baltons, Reese Proser, Miller and Russell and Smith and Harris. They opened this week in Winnipeg.

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Cook and Lorrenz will remain in vaudeville all this season and next.

West and Van Siclen are going to hide away next week to break in a new act.

Adams and Winfield start on the Pantages time in April, placed by Louis Pincus.

The Grand, Raleigh, N. C., opened recently with a policy of vaudeville and pictures.

Patrica Collinge has succeeded Flora Parker with Sam Bernard's "The Girl and the Wizard."

Mamie Fenton, a Scotch singing comedienne, will make her debut in New York on Feb. 7 at the American.

"Miss Molly May," the Grace La Rue show, is laying off for a couple of weeks before again venturing out.

Lizzie Weller, the pianiste, is recovering from an operation for appendicitis in St. Anthony's Hospital, St. Louis.

Isabelle Ivesson and Co. are playing "A Proper Impropriety" this week. Al. Sutherland placed the sketch.

Lillian Drew has recovered from a surgical operation and the Clayton-Drew Players are back in vaudeville.

Murray, Nugent and Kelly is a three-act presented by Frank Fogerty and booked through Al Sutherland's office.

Bessie Kyle has returned to the O'Brien-Havel act after an illness of four months, caused by an attack of appendicitis.

Fred Wyckoff opens on the Pantages Circuit Feb. 7 at Calgary, Canada, preliminary to a tour of twenty weeks.

The Capatti Freres, comedy acrobats and foreigners, have been engaged to open on the Morris Circuit during Nov. '10.

The Carbrey Brothers opened on the Orpheum Circuit at Spokane last Monday, booked for the circuit by James Plunkett.

The Great Howard, a ventriloquist, employing two figures, is at the 23d and 58th K.-P. theatres this week, booked by Jules Ruby.

The piano is flagged, and the pianist has went; James Brockman will hereafter be a regular single in "one" with characters.

Denny Hurley, of the Hurleys, is confined to his room at No. 244 West 39th Street, New York, with an attack of pneumonia.

Harry Tate's "Fishing" may return to America in April. Bob Tate, director of "Motoring" has offers for his brother's other piece.

Thos. D. Walsh, acting secretary of the Society for the Prevention of Cruelty to Children, is occupying the position of superintendent.

Mrs. Pete La Dell, of the La Dell Troupe, en route with the "Dainty Duchess" Co., presented her husband with a son, Dec. 30.

"The Show Girl" Co., one of B. C. Whitney's road attractions, will close in Norristown, Pa., tomorrow (Saturday) evening, Jan. 8.

Hanagan's Polo Team, a foreign act, with four bicycle riders playing polo on the wheels, open next Monday at the American, Chicago.

Augustin McHugh, who has written sketches for others, is now playing one he wrote for himself. Al Sutherland is attending to the rest.

Martin Beck's Herring-Curtiss Aeroplane will commence exhibiting itself over the Orpheum Circuit at the Orpheum, St. Paul, next Monday.

The Leonards and Anderson are preparing a new travesty, named "When Hamlet Sees Her." There will be six people in the show.

Dore and Lee, now with Williams' "Imperials," will sail for England in May to play the Moss & Stoll tour, opening at Shoreditch, London.

Toby Claude is once more playing in "one," having opened a tour of the Orpheum time at Denver, Monday, placed through Mike Bentham.

The Hawaiian Septet, a group of natives from the isle in the Pacific, are working around New York this week, directed by Al Sutherland.

Hennessy and Son (an act, not the bookers) have a new turn they are showing about. It is a "piano act." Al Sutherland knows all about it.

The Alexandroff Troupe of Russian Dancers, one of the first old "K & E acts" to come over, are reappearing on this side at the Empire, Hoboken, this week.

The hearing on the claim of "copy" placed before the White Rats by Cliff Berzac last week against Rex's Comedy Circus is still pending between the two managers.

At one Atlantic City hotel, the orchestra makes such miserable music that rival music publishers stopping at the house try to have the musicians play the other fellow's songs.

Delmar and Delmar sailed from Mexico last week, bound for New York, having finished an engagement of one year with Dick Bell's Circus in Mexico City and on the road in the southern country.

Sam J. Curtis and Co. have signed to play the Sullivan-Considine Circuit for nineteen weeks, opening April 11 at Winnipeg. Negotiations were on with the act for the Pantages Circuit at one time.

Van Cleve, Denton and "Pete" are engaged for the New York Hippodrome weeks of Feb. 21-28, and booked for twelve weeks there commencing at the opening of the season next September.

Billy Gould resumes his interrupted Orpheum Circuit tour Jan. 30 at St. Paul. Billy attended the beefsteak dinner given by Kid McCoy at Healey's last Monday night. The stragglers are still coming in.

Tom and Edith Almond retired from the bill at the Fifth Avenue, New York, Monday. The manager insisted that they finish in "one." The pair found it impossible to reconcile their act to this demand and declined to go on.

A new theatre and concert building, announced to be all German, is planned for Times Square, near Broadway on 43d Street (East side). It is the sixth new house built or announced in the neighborhood since last summer.

"Angelo," a playlet with music, by Thomas Sinclair Ray, will be presented at the Berkeley Theatre, 44th Street, near Fifth Avenue, this (Friday) afternoon, by Sig Salvato Miceli, assisted by Edna Mae Stoecker and (Miss) Isoult O'Neill.

Gus Hill has leased to Billie Ritchie, now of "Vanitay Fair," the Australian rights to thirteen plays which have seen prosperity in American melodramatic houses. These will be produced by Richard Ritchie, an Australian comedian, and brother of "Billie."

Harry Blocksom, of Blocksom and Burns, declares that there is no such company as "Blocksom and Burns' Specialty Co." He states that Blocksom and Burns will remain in vaudeville, and start upon a tour of the Pantages Circuit late in January.

Marie V. FitzGerald, former press representative for Percy G. Williams, and well known as an art critic, is about to make her bow as a playwright. Her first work, a society drama in three acts, called "Woman and Why," has been accepted by Corse Payton and will have its premiere Jan. 24 at the Lee Avenue, Brooklyn.

"The Silver Star" plays Boston next week, and "The Barrier" enters Klaw & Erlanger's prize theatre, the Amsterdam, New York. During February, "Madam X," now at the Chicago Opera House, is due to follow "The Barrier" in there. It is said that the dialogue allotted to Genee in "The Silver Star" will be stricken from the dancer's part.

The VARIETY reviewer who covered Hammerstein's last week "kidded" about that "$2 spotlight" charge plastered on the small time, because five of the Hammerstein acts were employing the spot. When Willie Hammerstein read the notice he hit the ceiling; then Mike Simon did the same, and the electrician on the premises is still up in the air. Young Mr. Hammerstein felt relieved when he understood his staff had not been accused of anything.

On Thursday, Dec. 30, Willa Holt Wakefield sailed from New Orleans for Costa Rico and Nicaragua, the land of revolutions and insurrections. Miss Wakefield is going upon a peaceful mission, however, having arranged to give a series of concerts which, together with the trip going and coming, will consume four weeks. She will return to open Jan. 31 for a two weeks' engagement at the Plaza, and after her tour of the Morris time will sail for London to appear there for the first time.

When the Southern "Human Hearts" Co. closed its tour at Wichita Falls, Tex., Christmas Day, Leonard Delmore arranged to manage the opera house at Port Arthur, Tex.; Tapley, Hurdis and Baby Tiney came to New York; Banks and Racey went to Chicago; Goldberg, Wright and McGowan to Fort Worth, Tex., and Mr. and Mrs. Elliott to St. Louis. Like the recent closing of "The Devil's Auction," by Chas. H. Yale, the abandonment of the tour of any one of two or three "Human Hearts" companies creates a record for Will Nankeville's road attractions. Managers are hoping for the tide to turn this month.

It looks like a new restaurant for the Long Acre Building. Speaking of eating, the wise ones have noticed of late that there is no general assemblage of managers at one large round table in the cafe restaurant of the Hotel Astor. The United has its little crowd at one table generally, headed by Percy Williams, Willie Hammerstein or Ed. Albee. The Orpheum collects the lunch bunch in another part of the same room under the chaperonage of Marty Beck. For a few days after Beck was hobnobbing with Morris, and the United incorporated a two million dollar prop., Beck patronized the Knickerbocker for the noon hour feed. When William Morris is hungry he stops in the Astor, and quite often hears what the opposition thinks of him.

"SMALL TIME" DRIFTING.

The Joe Wood office closed for business last Saturday. On Monday only a switchboard girl occupied the suite, though no furnishings had been removed. It was said that the girl was left there to hold possession, and that this course would be pursued until either a pisposess ejected the Metropolitan Vaudeville Exchange from the quarters, or until the final meeting of the corporation on Jan. 19, when the formal dissolution proceedings are to be gone through with.

Mr. Wood leaves for Chicago this week and will attend the opening of Imogene Comer at the Majestic, that city, on Monday, Wood having booked her. He will remain away for a rest during the next two or three weeks. It was rumored about pretty often that Wood may yet bring an action for damages against one or more persons arising out of the destruction of the agency he headed. Dan Casey has returned to the building at 1358 Broadway where the NYBO is located. Phil Hunt is also situated there.

The "Schenck houses" (or People's Vaudeville Co. theatres) were being booked this week from the Joe Shea agency, with Louis Wesley as the booking manager of the circuit, Jos. M. Schenck still attending the filling of bills as the general manager. The People's will move, with Mr. Wesley, to its new suite of offices in the Columbia Building when in readiness, about Jan. 20.

Mr. Shea said he was giving his office as a convenience to Messrs. Schenck and Wesley and did intend to remove with them, though it is possible that the Shea office will continue to assist the People's in its bills.

It was reported this week, without confirmation being obtained, that the People's will shortly book the Savoy, Fall River, a "two-a-day" house now supplied by the Independent Booking Agency. It has been known as one of the Sheedy Circuit theatres. A pooling arrangement of all the variety houses of Fall River is credited with being the cause for the coming change in bookings. Julius Cahn is the lessee and manager of the Savoy.

The programs laid out next week for the People's theatres show an increase in the cost of the bills to be played, with many "Morris acts" on the sheets. None of the houses, mostly all in Greater New York, will "split" the week hereafter, a decided departure from the established custom of this circuit. Neither will a "feature" be billed. Mr. Schenck stated that he wished it to be known his circuit did not believe in feature acts. Asked for the reason, he replied that they could build up and maintain a patronage, it had been found, through the average weekly grade of continually good shows. When asked if he thought that the Majestic and Lincoln Square, two "pop" houses on the People's Circuit, affected in any way the attendance at the Percy G. Williams' Colonial, a first-class house situated between the two, Mr. Schenck answered he was sure neither did, and if he thought either did, he would close one or both immediately.

At the Circle, which opposes the Majestic, and is booked by William J. Gane for the Isman-Lubin-Gane concern, heavy bills are being played for the grade of a popular priced vaudeville house the Circle has become. This week Nelson's Aerial Ballet and the Donna Myra Co. (five singers) are the main cards. For next week Wormwood's Bears and the William O'Brien Troupe have been secured to top. Rossi's "Musical Elephants," an act of four elephants, four men and four women, and which played the New York Hippodrome for their first American appearance, are under contract to Gane for a Circle attraction.

The Gane office has secured the bookings for the Zoo, Harrisburg, Pa., opening New Year's. This will use three acts. Both the United and the I. B. A. book shows into other Harrisburg houses.

None of the small time circuits, excepting some booking through the I. B. A., has been declared "opposition," nor is it likely that any more will be for the present.

CLOSED THROUGH BOOKINGS.

Wilkes-Barre, Jan. 5.

The Family theatres at Hazleton, Carbondale and Chester, Pa., were closed the first three days of this week, owing to trouble with agencies in securing acts.

A combination of managers in this vicinity is now being effected to give eight weeks of "three-day" stands.

MASAUD A THEATRE OWNER.

William Masaud, theatre manager and booking agent, has retired from his agency business in the Long Acre Building, and will hereafter devote himself to the promoting of popular priced vaudeville theatres. He has formed the Eden Theatrical Company.

Title has passed to that concern to the parcel of land at 409-411 Fifth Avenue, Brooklyn. Here commencing next week will be erected a theatre offering popular priced vaudeville shows. It will be ready for opening about the middle of March. This is the first of what is planned to develop an extensive circuit of houses of the same style.

SAVANNAH THEATRE CHANGES.

Savannah, Jan. 5.

Bandy Bros. have closed the Criterion, the first theatre in this city to give vaudeville and pictures. They will devote their time to remodelling the Hippodrome which will open with vaudeville in a few weeks. The Grand, another vaudeville and picture house, is also closed because of poor business. The Bijou, which opened with dramatic stock Christmas Day, will, it is said, soon be converted to vaudeville by Wells, Wilmer & Vincent.

BIG VAUDEVILLE RETURNS.

Since the addition of vaudeville numbers to the straight moving picture show at the Union Square there has come a large increase of business. From the outset the strengthened entertainment caught the public. Until it was inaugurated the gallery remained closed, but the run of holiday business made its opening necessary. It remained so this week, with a good showing of patrons in the middle and late afternoon.

LINCOLN PLAYS RICE AND PREVOST.

The headliner at the Lincoln Square Theatre for next week is Rice and Prevost. The Lincoln is one of the People's Vaudeville Co.'s chain of popular priced vaudeville houses.

Dan F. Hennessy returned to the United offices on Monday.

PHILLY GETTING MORE.

Philadelphia, Jan. 5.

Two more theatres will be added to the long list of houses devoted to pictures and "pop" vaudeville within the next month. The Moving Picture Company of America, which operates the Victoria and Palace on Market Street, will open a new house at Broad Street and Erie Avenue, about Feb. 1. The house will seat about 3,000 and seven acts with pictures will be given. William J. Gane will book the bills.

William A. Barritt, who opened the Victoria for the M. P. C. O. A., and has been connected with that house ever since, is now manager at the Palace, succeeding Isador Schwartz, who has been sent to Baltimore by the same firm. Barritt before coming to the Victoria, managed the Criterion at Atlantic City and was also at Asbury Park.

Taylor & Kaufman will book the new Franklin at 52d Street and Girard Avenue, to open Jan. 10. Four acts and pictures will be given, three shows daily. Admission, 10-20.

STOPS "PERCENTAGE FEATURES."

Loew's Theatre, New Rochelle, stopped the regular vaudeville shows there last Saturday. On Monday the house offered pictures with two or three acts at reduced prices of admission.

A policy of big feature numbers, played on a percentage of the gross, has been unsuccessfully tried in New Rochelle for some time. The opinion was that when the inhabitants saw a feature advertised they imagined it a moving picture reproduction of the original. Anyhow, they remained away in droves. Loew's is a People's Vaudeville Co. house.

TEN ACTS IN BUSH TEMPLE.

Chicago, Jan. 5.

The Bush Temple and Columbia are now operated by W. P. Shaver. Bookings for the houses are placed by Frank Q. Doyle.

The Bush plays ten acts. Herbert Lloyd and Arnold's Leopards are this week's features. Three features hold over for the week at each house, the remainder of the program "splitting," the two houses being close together.

UP STATE THEATRE BURNED.

Jamestown, N. Y., Jan. 5.

The Teck Theatre in Salamanca, near here, burned to the ground Tuesday from a fire which started just after a performance of "Quincy Adams Sawyer." Its origin is unknown. Max Andrews was the manager for the Teck Amusement Company. The loss was $50,000, partly insured.

"MORRIS ACTS" FOR FEATURES.

Paterson, N. J., Jan. 5.

The features at the Empire next week are "Morris acts." Hallen and Fuller head the program; the Jackson Family center it, and Sydney Grant is the displayed bottom line. The house is booked by the Independent Booking Agency.

BREAK GROUND MAY 1.

Chicago, Jan. 5.

The ground for the new Gayety Theatre here on the Eastern Burlesque Wheel will be broken May 1, next. It is expected to be finished by the opening of next season.

"SMALL TIME" FEATURES OPPOSING.

Chicago, Jan. 6.

The fight between Sittner's and the New Comedy is taking on a metropolitan aspect. While the bills are not so expensive as on Broadway, New York, the opposition is just as spirited.

Two programs of more equal value were never offered by opposing houses in Chicago. At the first show Sunday night Sittner had capacity; at the second show the Comedy had a good house, but not capacity. It is plain that there is plenty of patronage for both houses.

Aaron Jones is taking a personal interest in selecting the bills for the Comedy, and Sittner is straining every muscle.

"Little Hip" is the big attraction at Sittner's this week, and Mabel McKinley is across the street. "Counsel" comes to the Comedy next Sunday for a week. The Comedy is a beautiful house on the ground floor, while Sittner's is a third floor house. Sittner's had 'em coming and has had 'em coming for several years. The Comedy begins wrestling bouts at the second shows on Friday nights this week, which may aid it in establishing itself.

LOOKING OUT FOR BUTTERFIELD.

Chicago, January 5.

A desk in the offices of the Western Vaudeville Association is once again in use by Claude Humphrey, who is looking after the bookings for the W. S. Butterfield houses in Michigan.

LUBIN LOSES B. I. L.

Baltimore, Jan. 5.

Edward C. Earle is no longer manager of Lubin's Twin Theatres. Following a recent visit of William J. Gane to this city Louis Jacobs, formerly manager of the Circle, New York, was sent on to take charge of the house.

Earle is a brother-in-law of S. Lubin.

FIRST LIBERTY SHOW.

The first program to play the new Liberty, Brooklyn, opening Jan. 10., has been booked by William J. Gane who will furnish the house with attractions.

It wil be composed of "The Transvaal Comedy Circus" (foreign; first time here), Ernest Gluickman and Co., De Voie and Martin, West and Vokes, Musical Mays, Marie Arvelle and pictures.

The prices are to be 10-15-25. The Liberty will "split" with the Circle, New York.

RYAN BUILDING ANOTHER.

Cincinnati, Jan. 5.

John J. Ryan has purchased a tract of ground in Middletown, O., upon which he will erect a vaudeville theatre after the design of the Empress in this city. The seating capacity will be about 1,500, and the house will be booked through the Sullivan-Considine agency. This will make a dollar jump between Cincinnati and Middletown, a growing manufacturing city of 15,000, with a large number of villages on traction lines to draw from.

SUCCEEDS CLYDE DARROW.

St. Louis, Jan. 5.

Zella Demar has succeeded to the position of leading woman with Louis Robie's "Knickerbockers" made vacant by the death last week in Cincinnati of Clyde Darrow.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Pittsburg, Dec. 31.

Editor VARIETY:

Would like your readers to know that the Dalroys are in destitute circumstances and need help badly. Their nine months' old baby, ill for the past month, died Xmas Day.

They are both deserving artists, having been in the business a number of years. Any help they may receive from their friends and sympathizers will be very greatly appreciated. Fourteen dollars has already been received by them from a few friends here in Pittsburg. They live at 509 Union Avenue, this city.

Geis and Mack.

Reading, Pa., Dec. 31.

Editor VARIETY:

In reply to Woods-Ralton Co.'s letter, will say that as we are the only act in America playing the Double E Flat Contra Bass Saxophone ("the largest in the world") and they acknowledge they have seen it advertised so much, we have every reason to believe they intended giving us a knock when they advertised they did not have the largest saxophone in the world, but played what they had.

Our reply may be a joke to their friends, but we hope they will take it more seriously, as we meant just what we said when we advertised in reply that we had $ (dollars) that say Fred O. Cate can play a bigger perfect chromatic range on our big saxophone ("largest in the world") than they can play on any saxophone they own; also we can surpass them in every detail on the cornet, saxophone and xylophones.

We also state that Walter H. Cate doesn't have to take off his hat to any saxophone soloist in the world, and Frank B. Cate, our cornet virtuoso and composer, is unequaled as a cornet soloist in the theatrical business. While they said they put it in their advertisement only as a joke, we don't so consider it.

Four Musical Cates.
(By B. J. Cate.)

Chicago, Dec. 31.

Editor VARIETY:

I should like to say that there is another woman who is wearing trousers and billing herself as "Elsie Stirk." There is but one Elsie Stirk, the original girl, with seventeen different voices, and Miss Stirk has not worn trousers since Sept. 25, 1908. Since then Miss Stirk has been playing in burlesque. *Elsie Stirk.*

Nashville, Tenn., Dec. 30.

Editor VARIETY:

In order to convey to the members of the profession the fact that all managers do not think alike of the artists, I ask that you print that Manager Henry De Give, of the Bijou, Atlanta, Ga. (Wells' Circuit), had the pay roll made out for the acts as well as all of the house staff on Friday morning, Dec. 24, and their money ready for them while they still had six shows to do on the week.

Result—every act on the bill worked harder than ever, and would have put on an extra show Christmas had he requested it.

Acts on the bill: Miatt's Dogs, Musical Steppes, La Due and Brock, Arthur Barr and Ed. Gerken.

Ed. Gerken.

St. Louis, Dec. 31.

Editor VARIETY:

In the review of Otis Harlan's sketch, I noticed mention of a piece of "business," that of trying to make a paper cigarette and having another member of the company repeatedly push his arm, causing the tobacco to drop out of the paper. We have been doing this "bit" for the past three years in hy sketch, "A Mail Order Wife."

Mr. Harlan is welcome to use it, as I don't suppose he has ever seen my act, and it is simply a coincidence.

However, as soon as we finish the Inter State Circuit, we are going east, and I would not like to be accused of taking anything, hence this letter.

Grace Cumings.

New York, Jan. 1.

Editor VARIETY:

Having presented my ventriloquial act, "The Doctor's Busy Day," for the past four seasons, I am now not a little surprised that a Mr. Harrington has quite recently put on a new offering called "The Doctor Shop."

In my act I am supposed to be a doctor and the patients who call to be treated are my mechanical figures, which I walk in at intervals during the sketch.

While the dialog of the two offerings and the characters may not be the same, the idea is there.

C. W. Williams.

Paris, Texas, Dec. 30.

Editor VARIETY:

There is an act using our own original gag, called "Mud." This is original and the big hit of our act. We learned today that one Jimmie Rego is using it. Having played on the bill with us in Des Moines, Ia., two years ago, now he sees fit to use this part of our act.

Rego even tells how he originated it, taking our version of the origination. I can't see why Rego should do this as I always thought he was a good friend of ours and was surprised to learn he is playing Dickey's time through Texas, using our property. We learned this while playing the Hodkins Circuit.

Now, then, Jimmie, come through like a man and give us credit for being the originators of "Mud," and keep off.

Ed. Lucas,
(Of Ed. and Hazel Lucas).

REEVES AN INVESTOR.

To clinch his intention of becoming an American citizen, Billie Reeves, the pantomimic comedian, has become a land owner in this country. He recently took title to a considerable tract of improved land in West Hampton, L. I., investing a large sum for speculative purposes.

BOOKING AGAINST ORPHEUM.

Chicago, Jan. 5.

The Inter-State Circuit, booking through B. F. and Rosalie Muckenfuss in the Western Vaudeville Association, controlled by Martin Beck, has secured the agency for the Majestic, Birmingham, a vaudeville theatre in a city where Mr. Beck opened a new house on the Orpheum Circuit last week.

MAKES DOOIN MANAGER.

Philadelphia, Jan. 5.

Charlie Dooin, the catcher of the Philadelphia National League team, was appointed manager to the team to succeed William J. Murray. Dooin will receive a salary of $6,500 a year as manager and player; a bonus of $1,000 for every position better than fifth the club finishes at the close of the season and $5,000 a year for two years as player if he is not retained as manager.

Dooin with James McCool is playing at Keith's this week in a singing sketch which they lately broke into vaudeville with. Dooin will play out what bookings he has between now and February 15. The news was flashed on a sheet at the theatre before the team came on the stage Tuesday night and the crowded house would not let the act continue until each man made a speech.

TWO NEW MONEY RECORDS.

Two new box office records were created last week on the Percy G. Williams Circuit. The highest was at the Orpheum, Brooklyn, where Carrie De Mar headlined the show. The best previous mark for the gross receipts was $14,900. Miss De Mar raised that sum to over $15,000.

The Bronx, recently opened, also set the top notch figure to date.

ALL WANT MONOLOGS.

Vincent Bryan, the word juggler, has applications from Kid McCoy, Frank Gotch and "Philadelphia" Jack O'Brien for a monolog apiece.

The pugilists and the wrestler all want talks to give away on the vaudeville stage. While Mr. Bryan is making up his mind which to write first, the trio are kept waiting.

PAULINE MORAN.
Singing Comedienne.
Who is making the hit of her life with
Natural born song hit.
"IN DEAR OLD TENNESSEE."
The song hit of the entire west.
Published by Harry L. Newman, Grand Opera House, Chicago.

LOSES DIAMONDS WORTH $20,000.

Through a mysterious robbery, Ida Emerson, leading woman with "The Follies of New York," lost all her diamonds, valued at $20,000, last Sunday night at her home, in 127th Street, New York.

Miss Emerson discovered her loss upon awakening in the morning. That same evening she appeared with the show which opened the new Columbia Theatre.

Miss Emerson's collection of jewels was noted as one of the most valuable in the profession.

LYKENS MAY JOIN CASEY'S.

It was reported about this week that William L. Lykens might enter the Casey Agency as a booking agent there. Mr. Lykens was in the offices during the week, but said nothing about it.

"Bill" was the first to "dig up" Bessie De Voie. At the crucial moment somehow another one of those things was slipped over, and Bill lost her; also the commission for the Hammerstein engagement.

TOO COLD FOR JOHNSON.

Attachments had to be raised to get Jack Johnson, the colored prize fighter into Springfield, Ill., late last week. The big pugilist is being toured under the direction of the Miners as the feature of a vaudeville show. When the aggregation struck Terre Haute last week, Johnson visited the rink where the exhibition was to have been given. The thermometer stood around the zero mark, and Mistah Johnson gave three shivers and a couple of gasps, announcing with chattering teeth that there would be no show. The management filed the attachment papers, which were raised by Barney Gerard, in charge of the tour for the Miners, besides being an interested party to the venture.

CARRIE DE MAR.

Gracing the front cover of this issue are pictures of Carrie De Mar, in some of the character types which she has made famous in song through her vaudeville engagements. It is the constant strife for new material and an effort to continually bring something new to the art which she has so exquisitely portrayed in vaudeville for several seasons that keeps Miss De Mar strong in popular esteem.

Her latest creations, "Lonesome Flossie" and "Dolly Dollikins," are characters apart from any before seen in vaudeville and they are sure to be enduring tributes to her individuality and cleverness in grasping and portraying ideas so distinctively original among singers of topical or character songs.

The latest compliment to Miss De Mar's cleverness and a substantial proof of her drawing powers was witnessed in Brooklyn last week when, with Miss De Mar as the headliner, the Orpheum broke every record for attendance in the nine years' history of the house. To all her friends Miss De Mar, through VARIETY, wishes to extend greeting and good wishes for the New Year.

Tom Edwards, advised by his physician to leave the English winter, says he is deriving much benefit from his stay over here. Mr. Edwards plays at the Colonial, New York, next week.

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.
(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Dec. 27.

Burt Howell won the case brought against him by a milkman who claimed something like $30. Burt proved the goods were not delivered. It was said that the defence was that if the milkman had delivered the milk, Howell would have seen him, as he generally got home the time the milk should be there.

Reports from Edinburgh say that Radie Furman scored in the pantomime at the King's Theatre in that town. The newspapers have nothing but the best to say about the American girl. This is Miss Furman's first venture in pantomime.

O Hana San expects to produce a new act, entirely Chinese, in a few months.

Adeline Boyer and her "classical" dance have moved down to an early position on the Palace program now, appearing before nine each evening. Ernest H. Mills, the cartoonist, is back among the Palace acts again.

Vesta Tilley made her first London appearance in about a year last week at the Palace. While just before the intermission is a good spot, this place on the bill was by no means the position for Miss Tilley. Her reception was enough to place her next to closing (occupied by Margaret Cooper). Miss Tilley sang four songs, and could have sung a few more from the way she finished.

Gardner and Stoddard will play eight weeks at the Alhambra. They follow on the Stoll time.

Jordan and Harvey will start another long run at the Oxford Music Hall next week.

The Great Raymond opened in London this week (Hackney Empire) starting his Stoll time.

Helen Trix will sail for England from South Africa Jan. 4. Upon her arrival in South Africa Miss Trix found that some of her successes in England had been done there before her, and was forced to change numbers after the first week.

Lyons and Cullum have received offers for the continent next summer which they will accept if they do not decide to go to the States at that time to play some western time.

On Tuesday of last week, at the Coliseum, the matinee for the benefit of the Benevolent Fund for artists came off with big success. The show was a huge affair, twenty-eight turns appearing. A good guess as to the value in weekly salaries brought the amount of the entire bill up to something like $10,000. The Coliseum was jammed to the walls. The most interesting item on the bill was a representation of the old Middlesex interior, shown on the big Coliseum stage. The contrast between the old music hall and what it has led to in the shape of the big Coliseum shows the wonderful advance in variety entertainment. Joe Elvin acted as the old "chairman" who was a famous character while a lot of music hall artists played the parts of the audience. Some of the older artists who were once favorites at the old "Mo" entertained on the stage upon the stage.

The news of the big vaudeville deal that went through has every one thinking what it all amounts to. Barrasford selling his tour to De Frece came as a big surprise. Now one does not know what to make of it, though in a few days no doubt developments will make all wiser as to what is really going to happen. At present it is hard to figure how Stoll and De Frece can occupy the same offices and book for opposition houses in some of the towns in the Provinces. In Sheffield, Newcastle, Leeds, Birmingham, Nottingham (closing soon) and Liverpool, the Barrasford tour opposes the Stoll Circuit, while in Southsea the King's (Barrasford) is in direct opposition to the Hippodrome, Portsmouth, a De Frece hall (Southsea and Portsmouth are different parts of one town). From this people gather an idea that De Frece had some other reason for buying this circuit than simply to play vaudeville and fight Stoll in these towns.

Blake and Amber have about four more weeks to play on the Barrasford time, after which they will come into London to play at the Palace.

The Brothers Belleclaire have filled in an open week at the Coliseum, where they will play after filling two weeks at the fair at the Waverly Market, Edinburgh.

This week is the big holiday week, with Boxing Day celebrated on Monday (the 26th coming on Sunday). That is the day when the pantomimes open and all music hall bills are strengthened mostly without the help of the stars whom the pantos claim. The Tivoli has some excellent material, including: Marie Lloyd, George Formsby, Little Tich and T. E. Dunville. The Oxford bill, while longer than that at the Tivoli doesn't look like a good second to it. The Pavilion shows a lack of many attractions for its holiday program, Vesta Victoria and Harry First being at the ends of the bill. It is interesting to note that Harry First is the only act of any note on the program who hasn't played this hall repeatedly. The Palace holds over Bourchier and Vanbrough in "The Knife," as the headliner. Vesta Tilley and Margaret Cooper are there also. The Hippodrome has its "Polar Production," and the Coliseum keeps Seymour Hicks to play "Scrooge." Arthur Roberts is the big attraction at the Holborn Empire.

Charles T. Aldrich and Cinquevalli are at the London Hippodrome this week. This is Cinquevalli's first appearance in London since returning from Australia.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Dec. 27.

There is a rumor that we shall have another "Luna" Park in Paris next spring, which may be constructed up Montmartre way, near the Moulin de la Galette (Rue Cortot). There is also another skating rink promised. A company was formed recently in London to build such an establishment on a site in the Rue d'Edinbourgh, Paris, to be called the Skating Palace, a title already assumed by Parkinson-Barrasford. That will make five in the gay city (only two yet open).

The Bullier ballroom reopened Dec. 18, fully 6,000 visitors accepting the invitation of the management. The hall has been entirely rebuilt and decorated in white and gold. It is a perfect dancing resort, but the stage is much too small for any vaudeville numbers beyond singers. Variety will be presented four evenings in the week, the other evening being devoted only to the light fantastic.

Prince Robert de Broglie, the "composer," whose matrimonial adventures have often been recorded, has returned to the stage and is playing at the Olympia, Nice, under the name of Stellio. It was rumored that his partner, Mlle. Melodia, appearing with him in the operette, had become the princess, but this she denies, saying: "We are only comrades appearing at the same music hall—nothing more."

A "medical orchestra" has been formed among a number of musical directors in Paris, and they intend giving concerts this winter. They may well be engaged to appropriately accompany moving pictures portraying difficult operations!

We have long had a journal called "Fin de Siecle," of a theatrical tendency, which was recently taken over by a syndicate with Max Viterbou (secretary of the Gaité Rocherchouart, Ambassadeurs and Alcazar d'Eté) at its head. Finding the title was hardly appropriate at present the old journal has been named Le Nouveau Siecle. To commemorate the christening a banquet was given on Dec. 23 at the new Parisian restaurant in the Rue Caumartin "Au Chapon Fin," an elegant establishment facing the stage door of the Olympia. The function was essentially French, comprising many of the leaders in vaudeville. As a matter of fact the old (but now the new) publication is to be devoted particularly to variety, and will be the organ of a combination for the placing of sketches in music halls, at the head of which are Messrs. Viterbo and Lucien Klopp. They propose to move to 25 Rue Pepiniere, where the agency will occupy the entire house, having a tiny theatre of its own for artists to "try-out." Mr. Klopp will continue his present international music hall business as a separate venture to the sketch scheme. This latter enterprise has been warranted by the fashion of giving short plays in European variety theatres.

Mona Evans, an English danseuse, on arriving in Paris, from London, Dec. 22, fell down at the railroad depot in a faint, due it is supposed to the effects of the bad sea passage across the Channel. She was removed in a very grave condition to a hospital.

During the performance of the new piece at the Folies Dramatique Dec. 21 an aeroplane, used as a prop, fell on the stage, seriously hurting the actress seated in the apparatus. The aeroplane had to circle round the stage, supported by wires and worked by a winch. The police at once ordered the manager to report to headquarters to give an explanation of the working of the stage aeroplane. He ignored the summons, and the matter is to be carried higher. The Folies Dramatique seems to be continually on the tapis. Only last week M. de Verteuil was expelled from the Society of Authors for supplying it with a piece. This theatre has repeatedly refused to comply with the exactions of the theatrical "trust" here by signing a contract with the Authors' Society to produce only works by its members and on certain conditions. No member can supply a play to a theatre not holding such a contract. M. de Verteuil did not observe this rule. All theatres here, with very few exceptions, comply more or less with the conditions of the society and have signed contracts to that effect.

The Society of Authors has just published its decennial catalog of pieces performed since 1899, and the number is 10,000. It is nearly double the number of the preceding decade (1889-1899), which was 5,100. If this rate continues there will be more authors than audience—for dramatists never expect to pay for theatre tickets. On an average Paris, therefore, produces (written, mounted and rehearsed) 1,000 plays every year.

"The Michigan giant," Kubiak, arrived in Paris Dec. 22, and at once arranged to appear at the Olympia, under the management of Marinelli & de Cottens, where he is boxing four rounds nightly with Sam MacVea.

QUEER CUSTOM RULING.

Acts going into Cuba will do well to inquire carefully into the custom regulations governing the exit and entrance of baggage and property from and into this port (New York).

One act which sailed this week was instructed that animals taken from the port and later returned would be dutiable. This restriction, it was said, did not operate against foreign acts or property which was in the United States under bond at the time of export to the Island Republic. The American act in question therefore secured a bond for his property, and in this way, he was instructed, the payment of tariff would not have to be met.

John F. Cordray, manager of the Orpheum, Portland, Ore., will have charge of "The Oaks" in the same city during next summer. "The Oaks" is Portland's biggest outdoor amusement resort.

INVESTIGATING FIRE VIOLATIONS.

Chicago, Jan. 5.

A committee of five aldermen was appointed by the Council Monday night to investigate alleged violations of the fire laws in Chicago theatres. The action is a result of resolutions adopted by the Iroquois Memorial Association on the anniversary of the disaster last week. The resolutions recite that an electrician in one of the theatres made the statement that the Iroquois disaster had been so far forgotten that constant violations of the fire laws were practiced. An investigation last week showed that arc lights at the Colonial (formerly the Iroquois) were not protected by fire hooks. This is one of numerous annoying things in connection with the Colonial just now. George Lederer, the manager of the house, and Flo Ziegfeld, manager of the Anna Held Company, have been embarrassed by legal proceedings. Ziegfeld and Charles Bigelow, the comedian, had an argument last week which ended in a fist fight. Bigelow left the show and Johnny Slavin will replace him. Bigelow may sign with the Shuberts.

WILL QUIT FOR $14 PER.

Abram Silver, of 357 Suffolk Street, New York City, says the skirt business is slack, and he is willing to go on the stage during the dull season if Burke & Hayes, the agents, to whom he wrote the letter below, will procure him $14 weekly:

Mister Birk and Hays:

Have you got a job for a jewish comedian, first I come out plain, then I'm afterwards, for the jewish. I got all the latest songs, with the music and plenty good jokes.

I got a job now in a skirt factory, but I would give it up, if you would get me $14 a week steady. The skirt business is now slack.

A feller what comes on the stage, told me I should write you, you could get me a job.

Write me an answer right away, so I can tell the boss I'm going to quit my job.

Abram Silver,
357 Suffolk Street.

THE HEALDS DIVORCED.

Judge Vernon Davis granted a divorce to Bessie Harte-Heald from Frank E. Heald in New York Dec. 22. Plaintiff was granted $15 weekly alimony. Miss Harte was formerly with the "Merry Maidens" and Mr. Heald was lately musical director of "The Newly Weds."

WILL HOLD BOTH SHOWS.

Cincinnati, Jan. 5.

Rudolph K. Hynicka denies that either the franchise of "The Serenaders" or "Fads and Follies" on the Columbia Circuit has been or will be passed over to anyone else. Mr. Hynicka and Charles B. Arnold expect to operate both shows again next season.

OFFERS TRADE FOR LUZERNE.

Wilkes-Barre, Jan. 5.

Klaw & Erlanger, anxious to regain lost ground here, have offered to take over the Western Burlesque Wheel house, Luzerne, immediately, and give the burlesque people the new house now under construction for K. & E. on Public Square.

TANK ACCIDENT FATAL.

New Orleans, Jan. 5.

Leon Marks, a nephew of Henry Greenwall, owner of the American, died yesterday from injuries received while working Saturday on the tank being prepared for "The Divine Myrma" at the house this week.

On Tuesday Ethel McDonough (who is "The Divine Myrma") caused the arrest of Anthony Monteleone, son of a wealthy hotel proprietor. The young woman said Anthony had made advances to her. In the Second Recorder's Court this morning, he was fined $10 or thirty days.

V. C. C. REDUCES INITIATION.

At the annual meeting of the Vaudeville Comedy Club, Dec. 30, at which the officers for the present year, previously given as nominees in VARIETY, were elected, an amendment to the Constitution was passed, reducing the initiation fee from $25 to $10.

A banquet followed the meeting, and it will be featured in the Thursday night meetings of the club hereafter.

The officers now are Charles H. Smith, president; Robert Rogers, first vice-president; Frank Otto, second vice-president; Harry Tighe, third vice-president; Bobby Matthews, secretary; Harry M. Denton, treasurer, and Johnny Johnson, chairman of the house committee.

HAVE OAKLAND THEATRE.

San Francisco, Jan. 5.

The MacDonough Theatre at Oakland has been taken under lease for ten years by Gordon & Marx at an approximate yearly rental of $12,000. The house is to play attractions furnished through Klaw & Erlanger.

A rumor that Morris Meyerfeld, Jr., of the Orpheum Circuit, is concerned in the transaction has been neither denied nor affirmed on his behalf.

N. Y. ROOF DOING BUSINESS.

The combination vaudeville and picture show on the New York Roof continues to do a very good business. It is said there was enough money gathered in at the box office last Sunday to more than pay the operating expenses of the Roof for a week. On Saturday night three shows were given, the last starting at 11 o'clock.

"SHAPIRO'S" PROF. MGR.

George Walter Brown has been appointed manager of the professional department of the "Shapiro" music publishing house, Edgar Selden continues, as heretofore, the general manager. Fred Fisher is also with the firm.

New "Shapiro" retail sales stores have been opened at Cincinnati (Franklin Sq.), Wilmington and Trenton.

Maurice Shapiro returned Monday from a two weeks' vacation at Atlantic City. While at the seaside he celebrated his sixteenth wedding anniversary (on New Year's Eve) by explaining to Mrs. Shapiro the present situation in the music trades. Mrs. S. was very much interested. Upon her husband concluding, his wife said, "Well, Maurice, what are the prizes?" Will Von Tilzer and Max Winslow (Harry Von Tilzer's) who were present thought so well of this reply that they sang "Gloaming" (published by "Shapiro").

BILLY GOULD ON BROADWAY.

By WILLIAM GOULD.

I had a good hearty laugh passed me in the Cafe Madrid New Year's Eve. I overheard a "happy souse" say to the leader of the orchestra: "Say, Fiddle, play 'Dixie; I want to make believe I'm from the south."

Two newsies in front of Shanley's the same morning were talking about some one as follows:

"Is he crooked?"

"Crooked. Say, that guy is so crooked he has to take his clothes off wid er cork screw and has to sleep on a coil of rope."

"Did you swear off New Year's Eve?"

"I swore off and on, loud and soft, but they still blew horns in my ears; jabbed ticklers in my eyes and covered me with confetti from head to foot. Bloomingdale must have let everybody out that night.

I am watching for the week when William Morris will have an American headliner at the American. Why not call it "The English Music Hall" instead of "The American Music Hall."

To Leo Harrison.—We newspaper men have a very hard time of it, don't we? Leo Donnelly will soon be a member of our club.

I received the following note, one day last week:

Chicago, Dec. 27.

Dear Mr. Gould—Why not be gallant and mention the ladies once in a while in your column. Sincerely

Maud S. Ryan,
Innes and Ryan.

—

I will; here goes:

Annette Kellermann will do a diving act next season.

Bessie Wynn is booked by the U. B. O.

Ray Bailey is making a big hit with one of my songs.

—

Is that alright, Maud?

Heard in an up-to-date Broadway musical show (act on the stage). Eight mannishly dressed "show girls," wearing 16½ collars, come down stage and sing—in bass voices:

"Oh, the boys are going to take us out tonight."

Eight men, wearing size 12 collars, trip down stage, daintily and in high falsetto voices sing:

"Yes, you bet your life we are."

('Longshoremen and stevedores please take notice.)

Two members of a certain theatrical organization meet.

First Member—Say, Bo, are you one of us?

Second Member—Sure.

First Member—What is the pass word?

Second Member—Why, it's er let me think. It's er—well, anyway it means "To hell wid de manager." Red fire.

Sorry to hear that little Flora Parker has been ill in Dr. Bull's sanitarium. Hope you are out and well, Flora, long before this is printed.

FRISCO GATHERING AWAITED.

San Francisco, Jan. 5.

Geo. M. Leventritt, attorney for William Morris, Inc., arrived in Frisco yesterday, having come direct from New York. He immediately conferred with Walter Hoff Seeley, general manager of William Morris Company, Western. The attorney will remain here until Mr. Morris himself arrives next week with the Lauder Show.

The presence of Mr. Leventritt and the coming of Morris portend some important deal, perhaps more than one, to be closed while Messrs. Morris, Seeley and Leventritt are together.

Also next week in Frisco John W. Considine is expected and General Manager Cole of the Pantages Circuit is looked for, making San Francisco a vaudeville center for the week.

It is reported that Mr. Cole reaches here at the direction of Mr. Pantages to talk things over with Morris. The Morris Circuit of late, according to rumor, has been strenuously objecting to Pantages billing the Morris acts in the northwestern houses as though intended for the Pantages time in the future.

—

Martin Beck left New York on Tuesday for his Pacific Coast trip. He said the traveling would keep him away from New York for a month.

Asked why so many vaudeville circuit heads were selecting next week as the one for their visit to San Francisco, Mr. Beck replied he did not know, emphatically stating he expected to meet no one while away unless casually bumping against somebody.

SIX-ZEBRA TEAM.

Chicago, Jan. 5.

There will be a six-zebra team with the Ringling Brothers' show next season, driven to harness. Al Ringling will have one zebra for a cage with the Forepaugh-Sells show.

I'll never play bridge with Raymond Hitchcock again. He trumped his partner's ace.

Jerome Siegel told me he staged "The Parisian Model" for Harry Mittenthal. Good boy, Jerry, I am going down to Siegel & Cooper's some day and show them how to run their business.

What is it they call that building between 43d and 44th Street.

Lone Actor or Head Acre Building?

The Chinese Ambassador, just retiring, says he wil return in fifty years from now. If he does, he will see Loney Haskell doing a stunt at Hammerstein's and Fred Ward rehearsing a new act or partner. Times may change, but Hammerstein's never!!

This is really true:

Bill Macart put his wife on the stage a year ago. They are doing a great sketch. Here is the way the distinguished and notable comedians was billed in Waterbury, Conn.:

EVELENE BRADFORD

Assisted by

GEORGE MACART

FIRST ST. LOUIS MADE.

St. Louis, Jan. 5.

The first successful moving picture film, 1,100 feet long, ever taken and completed in St. Louis, was this week released by the American Moving Picture Film Co. It is called "The Story of a Shoe," illustrating the manufacture of footwear.

The company is planning entering on the making of films on a fairly large scale.

WHERE DOES THE F. I. & T. CO. GET OFF?

The claims which the Film Import & Trading Co. has made to exclusive releases of several makes of foreign films will be contested during the present month, as their contract with Raleigh & Roberts does not seem to have been airtight as far as the Ambrosia, Italia, Eclair and Lux products are concerned. It is claimed by the Empire Film Exchange that the Ambrosia and Italia manufacturers have entered into a contract with them to release their products in America exclusively. One shipment of films is now in the Empire plant, another is in customs and a third has been started from the other side. On Jan. 10 the Empire will release the first of these.

The Lumiere Cinematograph office in West 26th Street will, for the present, at least, shelter Mr. Offman, representing the Eclair Film Co., and Mr. Prieur, who is the American representative of the Lux. They will, during this month, release the product of those firms direct to exchanges in this country.

These products have supposedly been included in the Raleigh & Roberts contract with the Film Import & Trading Co. and there is a probability of legal proceedings interrupting some of the plans which have been made by the foreign manufacturers.

SAYS MURDOCK OWES HIM $4.17.

Dallas, Tex., Jan. 5.

Jack Dickey, manager of "The Southern Office of the Western Vaudeville Association," located in the Scollard Building in this city, has issued a three-page announcement on the letter head of the association, setting forth the particulars of his claim against John J. Murdock, amounting to $4.17.

Dickey makes several allegations against Murdock; also applying some non-society ephitets to him, and reproduces several telegrams received in connection with the promotion of the International Projecting & Producing Co.'s pictures in the South.

The $4.17, Dickey claims, was spent in wires at the direction of Murdock, and that although often demanded, the amount has not been denied nor received.

On May 19, Dickey says he drew a draft on Chicago for the $4.17, but payment was refused by Mr. Murdock. Placing the claim with an attorney brought nothing, states Dickey, who says he will persist in attempting to recover the amount, and if it is ever paid, turn the sum over to charity.

Sammy Watson (Watson's Farmyard Circus) has received an offer for a nineteen weeks' engagement at the Tower, Blackpool, England, commencing in July. The offer includes all transportation.

PRETTY PICTURE SUBJECTS!

The long standing picture trade joke called "The Board of Censors," has been letting slip some weird subjects of late. Monday last, Jan. 3, was a particularly gruesome day among the releases of the Edison-Biograph combination. The Biograph let loose a picture wherein a drunkard deserts his wife because she objects to his habits and, forgetting all about her, comes mighty near, years afterwards, marrying his own daughter. Meanwhile his wife has gone crazy and her displays of insanity are clearly shown in the film.

Pathe "release" told of thugs waylaying a man and after robbing him, leaving him for dead; a drunken man comes along and while trying to rouse the footpads' victim gets his hands covered with blood, and in subsequent sections of the film loses his reason because falsely accused.

Selig released a film which pictured opium smoking, gave an idea of the crime of smuggling, introduces a white woman (the wife of one of the smugglers) into a den of Chinamen, has her knocked senseless and left alone with a thug, and shows how thieves drug a victim and dispose of his helpless body.

In the annals of "crime releases," the first business day of the New Year will probably hold the record for some time.

PICTURES FOR SIDE LINE.

Philadelphia, Jan. 5.

F. Gianninni, the grand opera tenor and band vocalist of considerable repute, threatens to mix his operatic notes with moving pictures and boxing in this city. Gianninni owns the property adjoining that used by the New Philadelphia Athletic Club, where boxing shows are given every Monday night.

He plans to take out the separating wall, making a hall with a seating capacity of 1,800. The regular boxing shows will be given Monday nights, and the rest of the week moving picture shows will be given afternoon and evening with a five-cent flat admission. As an extra attraction Gianninni will occasionally add himself to the bill.

The clubhouse is situated in the densely populated section known as "Little Italy," where the vocalist is very popular.

PLAYING SUNDAYS IN LOWELL.

Lowell, Jan. 5.

After a period of closure covering nearly a year the picture places in this city opened for business last Sunday and will continue to give Sunday performances under licenses which have been issued by Mayor Brown. Early in the year the ban was placed on amusements of this character, and since then the matter has been in dispute.

BUILT BEFORE INQUIRING.

After having invested over $5,000 in erecting a moving picture theatre at Gates and Reid Avenues, Brooklyn, Samuel Stack now finds the pastor and parishioners of the Janes Methodist Church opposing his application for a license. The churchmen claim that almost a thousand of their Sunday School pupils must pass the theatre and it is believed that the picture show will distract them from church duties. Stack has gone into court to fight it out.

VARIETY'S OWN PICTURE REVIEWS

"The Battle in the Clouds" (Urban-Eclipse).

This picture simply found its idea in a piece that was produced at the Hippodrome, New York last winter. It tells the same story of the invading army coming in airships and creating havoc until a young inventor cuts loose some sort of a torpedo which completely annihilistes the fleet. The picture from its oddness holds, although at times the showing of the airships in action is really funny. It does seem as though something a little more substantial looking than these toy arrangements could have been found. In other parts of the reel the effects, such as destroying the houses and buildings of the country, are very good. It makes a fairly good novelty series. DASH.

"The Park of Caserta" (Urban-Eclipse).

The Park of Caserta, wherever that is, certainly has its full share of fountains, for that's about all the picture shows. The reel carries through many picturesque valleys and hills, ravines and lakes, all ending in the inevitable fountains of marble. The scenery is rather pretty and the apota picturesque, while the waterfalls, of which there are many, are always attractive. For pictures of its kind this one does very well. DASH.

"Jack's Birthday" (Essanay).

It takes time to find out just what "Jack's Birthday" is all about. Even when the picture has run its length the idea is not entirely clear. There are two Jack Potts living in the same apartment house. One of the Jacks is having a birthday party. Which, is not clear. One sends his wife many presents, while the other comes home "pickled" from a hunting trip. If you get "soused" on your birthday, then pick the souse for the one with the birthday. If, on the other hand, your birthday hits you in such a manner that you would go out and buy your wife presents, take the other fellow. Nevertheless the souse comes home after meeting with the usual mishaps on the way, and finds the presents which were intended for the Mrs. Potts up stairs, in his own apartment. He becomes jealous, and when his wife enters with the janitor he mixes it up with that "much-abused-by-the-comic-papers" individual, until finally an explanation is brought about by the messenger returning for the parcels. There is nothing particularly funny in the picture. The opening is very slow, and until the "sonse" appears nothing is doing. The picture can go down as a failure in the comic department. DASH.

"A Policeman's Revolver" (Essanay).

A policeman bids his wife good-bye at the door. The wife discovers he has left his revolver behind. She grasps the weapon and flourishing it over her head, runs to overtake him. She runs into a man with a tray of dishes, upsets a couple, and then the usual chase. It brings out nothing new. The picture made a few people laugh, for there are always those who never tire of looking at these familiar chases, but for the most part the house waited for the next picture. DASH.

"Oh, You Doggie" (Pathe).

"Oh, You Doggie" might come under the heading of a chase picture, but it derives novelty from the fact that a dog does all the upsetting and spilling about of people and things. The dog starts out on a wild run and goes over and through everything in its mad dash. The animal is wonderfully trained. The picture is a first-rate laughing one of an unusual sort, and besides the comedy values, contains a sustained interest through the remarkable training of the dog. DASH.

"A Well Earned Medal" (Pathe).

A dramatic incident of peasant life in some foreign country. A sailer, betrothed, is called back to his ship, ordered to China. Arriving in China the boy is assigned to sentinel duty. While patroling his beat he is attacked from the rear and stabbed by the Tartars. Before failing, however, he manages to discharge his gun, warning his comrades. The general presents him with a medal. The boy just before he dies commissions one of his brother sailors to take the medal back to his family. The comrade upon returning to his native land looks up the boy's people and breaks the sad news, showing them the medal. The boy's father attempts to be brave when shown the medal, but crumples in a heap after he has saluted his flag. There is a heart interest throughout the picture. The simple love of the sailor for the peasant maiden and her equal devotion is nicely pictured. The one unpleasant scene is that of the death agonies of the young man, which, like many other unpleasant things so dear to the Pathe producers, could be beneficially left out. DASH.

"A Daughter of the Sioux" (Selig).

The Chicago man has not quite hit it in this Western drama. The picture is full of inconsistencies, and the scenes are not as well acted as Selig's players usually succeed in doing. There is a great deal of cavalry riding which does not serve as battle, and the Indians do not conduct their end of the strife in any such manner as legends of the plains describe. The army outpost is a flimsy looking affair. If really a reproduction of Fort Frayne in 1868, it's a wonder the Indians didn't carry it off to build camp-fires with. The film is lacking in accuracy; it is neither a picture of a battle, a study of army life, or an index to Indian nature. It's just a "release." WALT.

"Choosing a Husband" (Biograph).

The excellence of the acting makes this a comedy subject far above the average. Four men, unknown to each other, are infatuated with an exteremely pretty woman who has an equally pretty sister. All make desperate love. She decides to test their sincerity. Appointing a given hour for each to call, she tells them she will then give her answer. Hiding behind a screen she plants her pretty sister to receive them. Each in turn falls a victim to the charms of the sister, and is severally told to go his way. At last an old love, who has been abroad, comes back to claim her, and she quickly succumbs. The facial expressions of the four men, upon discovering the sister and her manner of charming them into "making a fuss over her," produce a decidedly funny impression, and send the film high up among the good comedy reels. WALT.

"Three Fingered Jack" (Lubin).

The "Board of Censors" was evidently looking out of the window when this reel was run. It should never have been released. It's showing a miserable dive where mules and females mingle over their beer, sleep on the tables and fight when they are full enough. It was in defending a Salvation lassie against insult that the "hero" of Lubin's picture blends came to the front. He knocked a fellow down and the Salvation lassie became, naturally, interested in him. She discovers that the third finger on his left hand has been cut, shot, bitten, or sawed off. Any of these things might happen to the finger of a burglar, as such the "hero" proves himself in the next scene. In this section of the film the youth

PICTURE MAN MUST PAY.

Cleveland, Jan. 5.

Artists who claimed that Manager E. I. Wolf, of the Plaza, had violated his contract with them when he cancelled their acts on three hours' notice were awarded judgments by Justice McEwan. Manager Wolf demurred and filed notice of appeal. Members of the Actors' Union some time ago obtained a settlement of claims against Wolf through the good offices of the Federation of Labor.

PICTURES FROM AIRSHIP.

Paris, Dec. 27.

Latham, the aviator, who failed to cross the Channel, but made two plucky attempts, took up a cinematograph operator in his aeroplane the other day. The lenses of the camera were pointed toward the ground between the two wings of the monoplane, which flew, at the average height of 90 feet, for seven minutes. Some good views of the country around Chalons Camp were taken as an experiment.

The operator, who sat on the front seat, with Latham behind steering, said he felt no vibration, so there was no difficulty in taking pictures. The cinematograph apparatus weighed 200 pounds, while the two men scaled about 130 pounds each.

NEW HOUSE FOR "CINCY."

Cincinnati, Jan. 5.

The People's Hippodrome on Fountain Square is to be razed and a new picture house, with a plate-glass front, is to replace it. A corporation, known as the Gaiety Amusement Co., of which Harry Hart, of the American, is treasurer, has taken over the lease of the property, and will start operations March 1.

Thirty-five thousand dollars will be expended in erecting the new building, devoted exclusively to moving pictures and vaudeville, the present "slot machine" features of the Hippodrome being eliminated.

LEASES NEW THEATRE.

Columbus, O., Jan. 5.

Sam Murphy and Billy James have leased for ten years the theatre now being erected here, at an estimated cost of $50,000. They will present "pop" vaudeville, William Morris booking.

who flock to the 5-cent shows can learn how easy and remunerative it sometimes is to be a burglar. He sees a window open, through which the thief crawls, turns up the light, fits a key from a bunch he carries to the lock of a desk, opens a drawer, extracts a wad of bills, pockets it, and departs as he came. It's all done so easily and expertly in a moving picture film that it looked simpler than starving to death. Subsequently the Salvation girl calls to solicit alms from the man who has been robbed; he leaves her alone in the room, and not until returning does he discover the handiwork of Three Fingered Jack. The girl, however, has had time to see the hand print of the thief on a blotter, but what made the disfigured hand make an impression was not disclosed at the time he "pinched the swag." The girl is accused of theft, detectives are called, and she is followed as she leaves the house. In moving pictures police officers are not always compelled to take their prisoners to the station; they can "turn them loose" if they want to. On her trip to find "Jack" she stops in at a church so that Sigmund Lubin may introduce his knowledge of churchly functions and fixtures. She kneels before a crucifix—although the Salvation Army is strictly non-sectarian. Then going to the beer-cellar, where she knew Jack would be, she finds him dividing the "swag." Inducing him to choke his partner until he gives up his half of the money, she takes the "hero" back to church, makes him kneel before the image and pantomime in a manner which is nearer sacrilege than it is devotion. She then takes him to the man he has robbed, makes him give back the money, and then prevails upon the soft-hearted victim of the "hero's" larceny to give him a job. The whole reel is a weird combination. WALT.

"The Rocky Road" (Biograph).

This is one of those realistically dramatic pictures which the Biograph people are getting in the habit of turning out lately. There is such a mixture of the human and inhuman in its scenes that the onlooker is kept busy with wonderment. Because a wife objects to her husband drinking he deserts her. Upon learning that she loses her reason, and with her child wanders far afield. Finally overcome by fatigue, she lies down with her little ones. Imagining she hears her husband's voice she wanders on, leaving the child behind. A farmer coming upon the child asleep, takes it home and adopts it. The mother finds shelter in a neighbor's house. The father, in a distant village, has become so prosperous he owns an automobile. It breaks down in front of the house where the daughter has been sheltered for fifteen years. As she has now grown to budding womanhood the father falls in love with her, and gains the consent of her foster-parents to marry her. On the wedding day the mother recognizes her husband, and, learning that a wedding is planned, arrives at the altar just in time to prevent a father marrying his own child. Rather gruesome all the way through. WALT.

"Their Chaperoned Honeymoon" (Lubin).

The Philadelphia manufacturer gets credit for a good comic in this reel. An aunt forces herself on a bride and groom, insisting upon accompanying them on the bridal tour. Shake her they cannot, try as they may. Her persistency in turning up every time they think they have outwitted and shaken her off constitutes the comedy. Laughs come fast. There is nothing unreasonable in the idea. It is the best planned and best accomplished comedy reel shown in a long time. WALT.

"The Marriage of the Cook" (Pathe).

A cut overrun by pressing creditors finds his cook the worst of all. Finally he pays her off in mining stocks which he presumes to be worthless. Later he reads in a paper that they have sprung to fabulous values, and to get back the stock he has given away he proposes marriage to the cook. At the wedding she learns the value of the stocks which she possesses, imagines the maid's reasons for wanting to marry her, and turns the bridal group into a rough house. Then she marries the butcher's clerk, retaining the stock. WALT.

"The Smuggler's Game" (Selig).

There are so many gun plays, so much thuggery and such a diversity of unlawful scenes in this reel that Selig must be given credit for turning out a real exciting subject. Several Chinamen are used as actors, lending something of novelty to the scenes. Opium smuggling is the subject of this particular crime film, although a woman is roughly handled, several men are badly beaten up and a couple of victims are drugged in order to give the proper realism. The most agreeable section is a vista of some harbor, upon which a tug charted to get the plunder is making a trip. A Chinese opium den is pictured for the benefit of the women and children; and the methods of transacting in smuggled goods are shown. Incidentally a trusting young girl falls in love with the married opium smuggler, and it takes a whole reel of film to create evidence to convince her that of two suitors she chose the wrong one. The love story, however, cuts small figure. WALT.

"A Victim of Circumstances" (Pathe).

The French member of the Edison-Biograph combination pictures the operation of two footpads, who rob their victim and leave him for dead. A drunken man comes along, stumbles over the body, and, in attempting to revive the man, gets his hands covered with blood. He cleans them on the front of his jacket, and thinking the man has been murdered runs off in fear. He goes to a saloon, where the blood upon his clothing leads the mistress of the two real footpads to accuse him of murder. He runs out of the place, followed by his accuser and the two real criminals, and they chase him into the arms of a policeman. All go to the station house, and, as the innocent man is being charged with the crime, the victim of the assault is brought in on a stretcher. He points out the real criminals and they are taken in charge. Meanwhile the innocent man has lost his reason and he raves all over the place until the film ends. The foreigner is keeping step with the American manufacturer in picturing criminal and maudlin things. WALT.

"The Wreck at Sea" (Gaumont).

The moving picture people were the only ones aware of a marine disaster on the coast, where the "Wreck" story is pictured. The waters are placid, the various crafts in the harbor are going about their business peacefully, and there is nothing to indicate a storm or even a stiff breeze. An old fisherman demands that his daughter marry the son of a rich neighbor. She breaks her engagement with her fisherman-lover and marries her father's choice. Subsequent views show the launching of a lifeboat on the placid waters and its return under the same peaceful conditions. Out of the bottom of the boat a body is lifted. It proves to be the girl's sweetheart. She falls hysterically upon his breast. Her young husband, realising conditions as then exposed, dashes madly off, suddenly gone daft. This is a great week for crazy people in the moving picture business. WALT.

"The Avenging Dentist" (Gaumont).

While a dentist is working over a patient, two men supposed to be waiting to avail themselves of the dentist's services rob the place. They are discovered by a servant, who tells the dentist. When opportunity affords the dentist calls them to his chair in turn and pulls enough teeth to get even for the depredations of the burglars, and then, while holding their jaws with forceps, makes them unload the plunder which they have pocketed. Nothing very funny about this. WALT.

"Life of Moses" (Vitagraph).

This is part two of the Vitagraph's pictorial history of the life of Moses. Madison C. Peters posed the subjects and arranged the series. The film runs to nearly 1,000 feet and will be interesting to students of history and religion. The costuming of the characters and the topography of the scenes show careful attention to detail, the photography is excellent and the film ranks high in current productions. WALT.

PRODUCERS' BATTING AVERAGES

FROM DEC. 29 TO JAN. 4, INCLUSIVE.

	Reels.	Good.	Fair.	Poor.	Per cent.
VITAGRAPH	1	1	0	0	1,000
BIOGRAPH	2	1	1	0	.750
PATHE	2	1	1	0	.750
URBAN-ECLIPSE	1	0	1	0	.500
GAUMONT	1	0	1	0	.500
SELIG	2	0	1	1	.375
LUBIN	2	0	1	1	.375
ESSANAY	1	0	0	1	.250

Where the averages figure the same the order in which the firms are given indicates the relative values.

THE LAST TO CLOSE.

In Karnes City, Tex., on New Year's Day, the John Sparks Show closed its season and went into winter quarters on the spot. This is the last of all the circuses, big and little, to end the season. The Sparks Show is always early afield and stays as late as on the road as anybody. Sun Bros. Circus is touring in Florida, showing at Lake Butler, Jan. 5.

The Nat Reiss Carnival Co., working toward southern California, is the only organization now known to be traveling under canvas.

PERSONALLY CONDUCTED "JUMPS."

Chicago, Jan. 5.

The artists with the Rhoda Royal Winter Circus pay their own fares and as they play Richmond, Va., this week and jump to Buffalo, N. Y., next week, it is a sorry looking crowd, according to advices which are wafted to Chicago.

CIRCUS NEWS

COLE OPTIONS EXPIRE.

Erie, Pa., Jan. 5.

The will of the late Martin Downs, owner of Cole Bros. circus, was probated at the Court House here this week, and Geo. M. Mason, attorney was appointed administrator. Everything is now in shape to dispose of the property for the best offer.

The options of Ringling Bros., Walter L. Main and Wm. P. Hall have all expired without any definite action being taken, and Frank A. Robbins, of New Jersey, who was in Corry, Pa., and looked over the property last Friday said it was too big a proposition financially for him to handle. It is more than probable that the show will go out under a stock company composed of the former executive heads of the circus and business men of the two cities. James Downs passed through here with his attorney last Friday on his way to Toronto, and is expected back in Erie soon. The final disposition of the show will be made upon his arrival.

LEFT CIRCUS IN BODY.

Somewhere in Mexico or Cuba there is a circus proprietor named Antonio Pubillones with a fine collection of draught stock, a big top and all the other appurtenances of a tented show—except the artists to give a performance.

Practically the whole show quit the outfit at Vera Cruz, bringing a long list of accusations against the proprietor. They sailed from that Mexican port and arrived in New York Saturday, all highly indignant at the treatment they claim to have received.

In the party were the Yoscarys, Le Vine Trio, Rappo Sisters, Rostow, Lafayette's Dogs, Scott Brothers, Marguerite and Hanley, and the O'Brien Troupe. The Arthur Clark Family and another act remained behind.

The artists declared that they received only a part of the salary contracted for, the rest being deducted on different pretences, as failure to give performances on rainy days and the like. Also they were promised four weeks each in Havana and Merida, while only one week was played in each town. They were headed back to Havana and would have been forced to undergo a six-day quarantine in that port involving a further loss had they remained with the circus.

Two independent agents in New York, Charles L. Sasse and J. Harry Allen, have refused to book attractions with Pubillones, and claim unpaid accounts to the total of $1,500. The show which quit was largely booked in by Richard Pitrot.

Several of the newly returned acts declare that a Pubillones representative offered them a document for signature before they sailed, in which they were to agree to receive their payment in New York. Many refused to sign the instrument.

GIRL RIDER KILLED.

Ponco City, Okla, January 5.

Mrs. E. J. Milhan, 28 years old, one of the most skillful riders in the Miller Bros. "101 Ranch" Wild West outfit, is dead here, the result of a fall from her horse. Mrs. Milhan was riding for a moving picture concern when the accident happened.

"TWO BILLS" ON DECK.

Maj. Gordon W. Lillie ("Pawnee Bill") having finished his winter vacation at his home in Pawnee City, Okla., arrived in New York last week, and will stay in the east until the "Two Bill's" opens at the Garden in April. During the next few weeks he will spend most of his time at winter quarters in Trenton, later coming to New York to open an office. Temporarily he will make his local headquarters with I. M. Sothern, who will print the show's program next season.

Col. Wm. F. Cody ("Buffalo Bill") reached New York Monday for his annual mid-winter visit to the East. He spent most of the week at the Hoffman House, making one or two trips to Trenton for conferences with Maj. Lillie. The "Old Rialto" on 14th Street again assumed its "Wild West" appearance with the return of Maj. John M. Burke Monday from a visit to friends in Washington.

It is expected that the "Two Bills" shows will have its permanent New York office in the Long Acre Building very shortly.

RINGLINGS VS. SELLS-FLOTO.

Denver, Jan. 5.

In the United States Federal Court on Dec. 30 the case of the Ringling Brothers vs. the Sells-Floto Shows again came up with the Ringlings represented this time by a Denver firm of lawyers, Patterson, Richardson & Hawkins, in place of the Chicago attorneys who previously appeared for them. This is interesting in that Senator Patterson of the latest firm of lawyers, owns the Rocky Mountain News and the Evening Times, newspapers in violent opposition to the Denver Post, owned by Harry H. Tammen, one of the proprietors of the Sells-Floto Shows.

In the most recent court proceedings the request was made by the Sells-Floto people to have a temporary injunction so modified that they might place upon their bills the words, "This is not the Adam Forepaugh-Sells Bros. Show," and to carry at the same time the "four Sells heads." The restraining order had applied to the use of the four heads, but not to the title "Sells." The court took under advisement the latest application.

Another question that arose was against the Ringling complaint to prevent Sells-Floto from using the four heads. This cross bill further complicates the legal status of the case and leaves the whole matter still to be passed upon by the court. If a favorable decision is rendered Sells Floto will be permitted, before a Chancery Court, located in different parts of the country, to take evidence on the Sells Floto contentions as to unfair opposition on the part of the Ringlings and the resulting damages. More briefs must be submitted and the case is thus further removed from a final decision.

After spending three weeks in New York, Charles Cory, general agent for the Hagenbeck-Wallace Circus, started for Peru, Ind., Sunday. The circus agent has just completed a new home in that city, and upon his arrival there with his bride of a few weeks, everything was in readiness for occupancy.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Musical Nosses (New Act), Fifth Avenue.
Fannie Ward and Co., Colonial.
Molasso Company, Hammerstein's.
Harry Bulger, Orpheum.
"Ma Gosse," American.
Hale and Earl, Plaza.
Morris Libby, Plaza.
Jeters and Rogers, Bronx.
Ernest Luck and Co., Greenpoint.
McNally's Divers, Fulton.

NEW ACTS OF THE WEEK

Dr. Herman.
Electrical.
27 Mins.; Four (Interior).
Hammerstein's.

Dr. Herman, with his "electrical act" returned to New York this week, and at Hammerstein's Monday afternoon turned out one of the best laughing acts ever in vaudeville. Dr. Herman personally is a rotund person, of average height, and wearing a dark mustache, not a bad looking man, and a corking showman every minute. With a speaking voice of much strength, he talks distinctly and sharply, always to the point. With this act as in others coming under the same general head, "showmanship" is always nine points of a possible ten. With Dr. Herman the nine points cover the "comedy." Without the showmanship the "comedy" would not "get over." Upon opening Dr. Herman gives a short descriptive lecture, mentioning his elaborate and showy apparatus upon the stage, among the many being a "Herman coil." Following a few demonstrations of his power to withstand an electrical shock, the Doctor calls for volunteers. About fourteen responded Monday, being evenly divided on the two sides of the stage. The operator first had one young man fence with him. As the youth grasped the foils, Herman holding the other, the current was turned on, and the fun commenced. From that minute, the laughter by the audience hardly ceased until the act finished. Other men tried to fence, and each was attacked with gyrations and grimaces. Holding a piece of brass brought more laughter, while Dr. Herman with the electricity obliged several to follow him about the stage, concluding by telling one young fellow he wanted him to say "Mary, I love you," repeating all motions he saw him (Herman) make. The "subject" objected, but Dr. Herman, seeming to apply the electricity to him, had the youth shouting all over the stage, "Mary, I love you!" while he waved one hand, both hands, and did all the ridiculous things that the Doctor did first. The comedy of this act is begotten through the antics of the "committee." These antics every one is of the impression are natural to the touch of electricity, and therefore fun during the performance strikes the audience as naturally made and always "clean." It is easily believable also that the more "legitimate" "subjects" the Doctor has among his "committee" the more fun he can secure, no one being impervious to the witchcraft of electricity when properly applied. The nearest approach to any "healing" in Dr. Herman's act is his announcement that any day between eleven and one, he will receive callers at the theatre who have ailments. The turn as it is framed up at present is intended for laughing purposes only, and succeeds wholly. A great many will wonder why intelligent people will laugh at these exhibitions, but they do nevertheless, and the wonderers will laugh with them—because it's funny. *Sime.*

The Braithwaites.
Comedy Sketch.
20 Mins.; Full Stage.

The theme of the comedy sketch used by the Braithwaites is a trifle far-fetched, but then far-fetchedness to a certain degree is allowable in comedy sketches. A "souse" becomes mixed as to his apartment. Instead of landing in No. 15, he goes in 13, the camp of a fair bachelor maid. The "souse" mistakes her for his wife. If it were possible to become so "soused" (and still live) that you could forget how your wife looked, the W. C. T. U. would never have started. This is the "far-fetch." The man is a good "souse," doing quite a bit of clowning for laughs, good judgment for the smaller houses where the stronger the clown, the heartier the laugh. The opening could be improved. The stage is almost in utter darkness, after the man's entrance, for fully three minutes. It seems ten. The woman looks well and plays quietly, almost too quietly for a young woman in whose room a stranger is meandering about. The act might be cut from three to five minutes without harm. It would quicken the action. The Braithwaites seem to be English or at least the man has annexed an English accent and uses a few English expressions. The number should do very well for the small time. *Dash.*

Marcel and Boris.
Acrobatic.
13 Mins.; Full Stage.
Bronx.

A tall, fine-looking man, resembling somewhat in appearance and dressing Albert Whelan, and a boy weighing about 95 pounds, engage in an interesting routine of hand-to-hand acrobatics. Many of the feats are strikingly novel and all are splendidly executed. The act sags lamentably in the middle, due to the introduction of trick violin playing by the boy, the man accompanying on the piano. The playing is very ordinary, even for a boy, and has no place in the act. The two carry on a conversation in French and broken English and do unnecessary posing. The talk should be suppressed and the workers should keep rigidly to their acrobatic specialty. A neat trick comes at the finish. The boy faces the understander, bends forward placing his hands backward between his knees, the understander reaching over his back and gripping the youngster's two hands with one of his own. From this position the top mounter is "snapped" through a somersault and finishes in a hand-to-hand stand. *Rush.*

After an absence of three years, Edwin R. Bickett will return to vaudeville, doing a single blackface turn on the small time.

B. A. Rolfe's Company.
"The Leading Lady" (Musical Comedy).
31 Mins.; Full Stage (Special Interior).
Bronx.

B. A. Rolfe attempts a pretentious act in this newest production described as a "tabloid musical comedy," and succeeds only fairly well on both the "comedy" and "musical" counts. Marguerite Haney is featured and is the strength of the cast, thanks to her sparkling brightness and dainty person. Also she is the only person in it with a voice. The comedy is in the hands of Ralph Lynn, an English Earl in America on a hunt for an heiress, and Ed. Coleman, his servant. The two are painfully English in their humor, the Earl being one of those genial idiots and the servant a crude, knockabout comedian. Some of the dialog is almost tiresome. Six choristers form a background of "girl" interest, having three costume changes, none very expensive-looking or elaborate. Miss Haney is much better provided with fine feathers. One of her frocks is a gray affair of light silk and of a model quite beyond description. Two numbers stand out strongly in the sketch. One is called "My Picture Puzzle Girl," in which the choristers appear from the darkened stage one after the other, their faces alone being illuminated in the centre of a picture frame. At the finish a capital bit of trick work is used when the girls seem to put together a portrait in a cabinet, back stage, which, when completed, is suddenly transformed into the person of Miss Haney. Another number that the Bronx audience took to kindly was a football song, the girls and Miss Haney appearing in jerseys and short skirts and kicking footballs into the audience. The plot is to this effect: The Earl needs money; is about to be ejected from his hotel. He must secure an American heiress. Miss Haney, the leading lady of a theatrical company, impersonates the heiress in order to further a press story. The Earl falls in love with her and when she admits the deception she has practiced against him, decides to marry her, money or no money. The stage setting is neat and tasteful, showing the dining room of the Earl's apartment in a New York hotel. The Bronx audience made no demonstration during the act, but the applause at the finish was of good volume. *Rush.*

Rooney Sisters.
Singing and Dancing.
12 Mins.; One.

If these two girls would call themselves "The Sweet Sisters" the name would be appropriate, and they would not, as they do now, encroach upon a vaudeville heritage which has a value for those to whom the name of Rooney, through family connection, rightfully belongs. These girls are as dainty as the term can possibly imply; one in particular is a peachy looker. They dress in fine clothes, the first costumes being pink, followed by a full change to a cream-white dress. To this latter costume green capes are added for their third song, an Irish ditty. Their voices are small, but sweet, they dance but little and then in a simple mechanical way. *Walt.*

Bessie De Voie.
Song and Dance.
9 Mins.; Four (7); One (2).
Hammerstein's.

The acquaintance of wealthy men with stage women sometimes works out to an advantage to one or the other. This week it is the foundation upon which Bessie De Voie rests as a "single act" in vaudeville. Miss De Voie is at Hammerstein's, probably receiving a great deal of money for her presence. She is expected to draw the public in to see the woman whom Frank J. Gould wrote love letters to. The daily papers printed the letters; Miss De Voie is the woman. A woman nowadays is no great freak be cause she receives letters from a millionaire protesting love and telling inside family secrets on paper. The Broadway musical shows are full of them. Bessie claims through a lawsuit Gould loved her so much she wants $250,000 for losing all of the affection he gave and promised her. That's a lot of money. If Bessie gets it, she won't have to do a 'single" forever, unless in the ordinary class with "singles" and "doubles." All alone, Bessie is just a plain "single" act; can't sing through having no voice, and dances as she did when in vaudeville once before as a member of Young and De Voie. Bessie opened her act with one song that few in the house heard. Instead of going through a chorus refrain, she danced with many wavings of the arm. Bessie turned off an "itching kick" during this dance that was a peach, but how many in front knew anything about an "itching kick?" There was nothing else to applaud. Someone applauded though. Then Bessie returned in "one," doing a soft shoe dance on a dancing floor, quite an ordinary affair, the dance and the floor. Somebody applauded again, and Bess came back, saying that as she appreciated her voice and wanted to imitate, she would imitate with her feet. She did a soldier marching through Georgia (as though the State of Georgia were all one pine board). By this time nine minutes had passed. Bessie left the stage while some people applauded and others wanted to know why. Besides the $250,000 Bessie wants Frankie to turn over, she has another damage action against a woman, asking but $100,000—for slander. It's a good thing Bessie sued for the hundred before the other woman saw her as a "single." Where a woman—or a man—will make use of publicity through private affairs to secure an engagement or a re-engagement on the stage, no one regrets seeing her or him do a "flop." Monday afternoon at Hammerstein's Bessie did a double somersault. She is a buxom-looking miss, of no great personal charm, and wore a blue dress without change during the "act." *Sime.*

Bennett and Walters.
Singing and Talking.
15 Mins.; One.

These two young men are trying to get something new out of "burlesque acting," but are unable to do so. They are attempting things done often and much better. A straight singing act would do more for them. *Walt.*

Annette Kellermann plays Syracuse, N. Y., next week.

Prof. Duncan's Royal Scotch Collies.
16 Mins.; Full Stage.
Colonial.

Prof. Duncan has turned out something a bit different in the dog line. About ten of the best looking Scotch collies imaginable are in the troupe and the good looks alone are enough to carry the specialty. The act is worked a bit slowly by three men, all in Scotch kilts. The training is of the first water. The animals go through their tricks without hesitation and the men show unusual care in handling them. There is no whip, no coaxing and no scolding. One of the collies does a back somersault over four of the other animals from the floor which was quickly caught as an unusual stunt by the house and appreciated. An accident during an "automobile party" was also particularly well worked and evoked no end of amusement. The Prof. shows several new stunts with the jumping rope. Several of the animals jump the rope together and they play in and out much in the same manner as a bunch of school kids. Closing the show at the Colonial the act held in the entire audience after a very amusing and rather lengthy program. The act is one of the best in the straight animal line that has been seen.

Dash.

The Three McGregors.
Musical.
13 Mins.; Full Stage.
Colonial.

The Three McGregors are a foreign musical trio having their first New York showing this week. Three instruments only are used. The two men open with cornets while the girl plays the piano. From this they go to the concertinas and finish on the xylophones. The opening of the act and, in fact, the whole offering until the trio reach the xylophones, is slow. The cornet playing is not of the first-class order and the concertinas do not add materially. The xylophones do very well. One selection only is used—a medley of popular airs, which must have been but recently arranged for the act. It is a very good medley exceedingly well done which should suggest the instrument as the sole reason for an act. The trio could improve their dressing. The two boys dress after the same manner as the Musical Johnsons, but the uniforms are not becoming. The act opened the show at the Colonial and was at a disadvantage for that reason. *Dash.*

Fanny Wood and Boys.
Songs and Dances.
13 Mins.; One.

Fanny Wood and Boys are offering a trio specialty of the familiar sort. The boys are hard shoe dancers of average ability. Neither has an easy stage presence nor is either's appearance up to the standard. The boys act very much as though they were new to the stage, and the entire turn has an amateurish aspect. Miss Wood does a little light dancing with the boys. She has a liveliness that is becoming and there is just a faint strain of comedy in her actions that should be developed. The act at present will not get the trio far, but there is chance for improvement, and the smaller time can use them until the changes occur.

Dash.

Geo. W. Leslie went under the surgeon's knife on Monday.

Arthur Bourchier and Violet Vanbrough.
"The Knife" (Dramatic).
Palace, London.

With "legitimate" reputations extending across the Atlantic, Mr. Bourchier and Miss Vanbrough came into vaudeville at the Palace with "The Knife," a sketch written by Henry Arthur Jones. The playlet is a gem. The idea could easily be spread out into a play, which would, likely find success in any theatre.

The piece was as well acted as any before seen on the music hall stage. Bourchier is an actor whose easy-going and natural stage presence make an acquisition in vaudeville. Miss Vanbrough is good to look upon and her acting will be much appreciated by the variety devotees. The action takes place during the Boer War. The scene is an ante-room in a London hospital. When the curtain rises Archie Kingsford (Chas. Bryant) enters, much worried. He is about to go under the knife for a serious operation. From what happens subsequently Archie and Lady Ridgeway (Miss Vanbrough) are very much in love. Lady Ridgeway's husband, a surgeon (Mr. Bourchier), ignorant of this, is a warm friend of Kingsford. To send a telegram to Lady Ridgeway, Kingsford leaves the hospital, for which he is severely reprimanded by Ridgeway later on. The opening shows Archie trying to induce the nurse to deliver a letter for him in case he should die under the forthcoming operation. This conversation is interrupted by the appearance of Sir Mark Ridgeway, the eminent surgeon. While the surgeon and Archie are conversing Lady Ridgeway enters. Soon her husband leaves, after bidding Archie prepare himself. Archie's love for Lady Ridgeway here develops. As he is about to hand her the letter which he wanted the nurse to deliver, the surgeon returns, and the letter falls to the floor. Ridgeway sends Archie to his room. Lady Ridgeway picks up the letter. The surgeon as he sees the missive in his wife's hands demands it. She refuses. After questioning by the husband a telegram, addressed to Archie, is brought in by an attendant. The wife has, meanwhile, thrown the letter in the fire and the now thoroughly suspicious surgeon reads the wire. It is the one Lady Ridgeway sent to Archie, but which, through carelessness, was not delivered. The wife confesses as Archie walks through the ante-room on his way to the operating table. The dramatics are right here. The surgeon informs his wife that if his hand is steady Archie will live. The stage is darkened for a few seconds. During this time the operation is supposed to have been performed. Emerging from the operating room Ridgeway says to his wife that all is well with Archie. He also says he will set her free, through desertion, going to South Africa. The curtain falls as he is leaving. "The Knife" will not be forgotten for some time by those who witness it.

Mae and Belle Connolly will show their new "sister act" at Young's Pier, Atlantic City, next week.

The Rossow Midgets are back in America, appearing at Shea's, Buffalo, this week. The Marinelli office booked the little fellows.

Emerin Campbell and Aubrey Yates.
"Two Hundred Miles from Broadway" (Comedy).
20 Mins.; Full Stage (Interior).

The vehicle, described as the work of Edmund Day, is an extremely light sketch, so light, indeed, that it becomes transparent. The single thing keeping it from floating away into nothingness is the presence of an occasional bright exchange of repartee between the two principals. For the rest there is no situation of moment; nothing happens worth recording. Dottie Dimple (Miss Campbell), a Broadway actress, finds herself stranded in a rube village two hundred miles from that thoroughfare, called "Gay and White," and has to descend to waiting on the table in the local joke hotel. Twenty-five dollars is all she needs to get back to New York. Comes to the same joke hotel Sam Higgins (Mr. Yates), a bookmaker and exile from the metropolis owing to the anti-race track crusade. Dottie "works" him for the $25, but after becomes conscience-stricken, returning the money. It is Christmas Day, however, and Sam is in a glow of generosity. Thus he orders an elaborate dinner and at the curtain it becomes apparent that the actress is going to get to that dear Broadway with his assistance. An attempt is made to place a touch of sentiment into the story when the bookmaker, sitting before the fireplace, tells the audience all about his lonely life. It is this monolog that awakens the conscience of the actress. At another time Mr. Yates sings, "If I Had the World to Give," the number being dragged into the proceedings without any excuse. "Two Hundred Miles from Broadway," has not enough weight to hold down twenty minutes in vaudeville.

Rush.

The Seaburys.
Juggling and Roller Skating.
20 Mins.; Full Stage.

Neat, but not extraordinary, roller skating displays open the act. In this the woman has the better of it, but during the remainder the man does all the work, while the woman simply assists by handling the objects. The roller skates are worn throughout, adding an appearance of difficulty to some of the trivial juggling tricks introduced. Nothing unusual is shown, but the neat dressing and good appearance of the couple carries the act through to fair success. *Walt.*

Bauman, Sturn and Co. (2).
Comedy Sketch.
18 Mins.; Three.

Four people are employed in working out an idea which lacks novelty, but affords good entertainment as at present handled. A manager calls at a booking agency, run by the office boy because "the boss has skipped." He wants to engage Caruso and Tettrazini to sing in his company. The boy undertakes to deliver, and to do so palms off a plumber and a woman who calls for an engagement as the singers so much in demand. For a finish the manager and his two stars close in one with a grand opera selection, uncovering some fairly good voices. The chap who plays the office boy is a sprightly fellow with a clear conception of rough comedy roles, and puts across a lot of laughs without much material to do it on. Of fair class, the act with a better grade of players, would score. *Walt.*

Johnny Ford and Co. (2).
"In Zoo Land" (Comedy).
Four (Special Drop).
American.

The interior of one of the buildings in a zoological garden is the setting. Ford is an animal keeper. Others in the sketch are an eccentric woman and an assistant keeper, who also "doubles" an Englishman in quest of some shooting. Sam Ehrlich has written the act. The dialog consists largely of puns about animals and plays upon the different names of beasts and birds. The lines are rather evenly distributed, but the laughs are hidden somewhere in the jungle of talk provided for the use of Ford, James Kearney and Carrol Dol. Ford is in evidence nearly every moment of the time, trying to instil life enough to keep the sketch from stopping. Ford's eccentric dancing is the redeeming feature of the scene, and to present this display of undoubted cleverness no act or set or supporting company is required. Ford sang two songs and danced twice, each time with a dash and originality which brought him full appreciation in the line of applause.

Walt.

Adonis and Dog.
Gymnastic.
12 Mins.; Full Stage.

Using his right hand and right arm exclusively, Adonis accomplishes with ease and grace a routine of hand-balancing feats, the equal of anything in that line shown in these precincts for a long time. When the dog appears genuine wonderment begins. The animal works without command, doing a routine of balancing in a manner which gives a strong impression that the dog really enjoys it. It is one of the most remarkably trained canines of the period. The act is impressive, well done and deserving of success. *Walt.*

Smith, Evans and Williams.
"All's Fair in Love" (Comedy).
20 Mins.; Full Stage (Parlor).

Here is a trio of clever players involved in a sketch which has a predominance of good qualities, and some bad features which almost spoil the whole thing. The father is played as a clean, clear cut, human Hebrew, not a caricature; there is a daughter, played by an exceptionally bright and clever girl and a young man, in love with her, who knows how to plug comedy roles with effect. The piece is so framed that each player has an inning, but to give the Hebrew his time, there is an anti-climax brought into the action which harms rather than helps. The sketch should be re-written, to bring events in proper sequence, even if the heroics are sacrificed. As matters stand the comedy and pathos are bunched in two halves, not distributed for light and shade. If a comedy sketch is sought, someone should get at the "script" and make it a comedy. In spite of its faults the act has such strong elements of merit that it scores creditably. The young man was extremely hoarse when seen and could only talk his verse of a rather clever song, introduced by the young lovers. The young woman has a sweet voice and pleasant manner, helping greatly. The man who plays the Hebrew presents the character artistically. There is the basis of a fine act here. *Walt.*

Ethel Carpenter and Co. (2).
"A Show Girl's Husband."
18 Mins.; Full Stage.

There is a vast amount of snap and action to this sketch, and good entertainment is afforded. The husband is an author, and his wife a show girl trying to secure a position. As neither is earning any money to speak of they are living in a furnished room and doing their own cooking—when the landlady will let them. There is good comedy resulting from a meal being cooked under difficulty, and the action is speedy enough to keep things lively all the way through. During the dialog a certain "Theo" is referred to, and when the husband goes to the depot to meet "her," the wife endures pangs of jealousy until the man returns with a dog. While there are no serious complications in the sketch, it plays well enough to be entertaining, and ranks "fair" in its class. Miss Carpenter is a very sprightly young woman and provides the life to the piece. There is a charactor role played too boisterously by a woman who seems bent upon expending all her vigor, every time she appears upon the scene. The role of the husband is very well played. The act is on the small time around New York. *Walt.*

The Great Royland.
Talk, Dances and Music.
16 Mins.; One.

The Great Royland is a first-rate comedy act for the smaller houses. The man works as a rube. His tall lankiness is a good starter for him, for on appearance alone, he is sure of a laugh. The talk is incidental to the playing of several instruments, the violin principally. He is using the instrument after the manners of Geiger and Walters, making it sound as though speaking. This is rather well done and gains laughs. A rube dance at the finish closed the act strongly and more of the dance thing should be installed. Royland was a big hit with his "small time" audience. *Dash.*

Maude Stock and Co. (2).
Dramtic Sketch.
20 Mins.; Full Stage.

Maude Stock is an attractive young woman, deserving of a better sketch. She does so well with the poor material, that with a more logical proposition Miss Stock would undoubtedly be convincing and more successful. There is so little to the present sketch, it is a wonder the players are able to draw it out to a finish. Two young men give earnest support. All work hard to make an impression
Walt.

Musical McLain.
Musical Monolog.
15 Mins.; One.

There seems to be no apparent reason for McLain to make-up in black face. He uses no dialect, sings no "coon" songs and does nothing which could not be accomplished without the "eccentric" rig he effects. He has a swift method of talking, some good material and would appear to better advantage in a neat costume without the "cork." McLain plays several musical instruments, with a resting spell between selections, devoted to the monolog. *Walt.*

OUT OF TOWN

Buford, Bennett and Buford.
Comedy, Singing, Dancing and Whistling.
16 Mins.; One.
Kedzie, Chicago.

Three-girl acts are scarce around the middle west, especially the Buford, Bennett and Buford kind. The girls do a little of everything and if they added a few juggling stunts and a bicycle trick or two they could go out and ballyhoo the country in a tent. Opening in white broadcloth costumes they sing a song finishing with a little routine of dancing. One then sings a "kid" song while the others change. Her voice seems especially adapted for this specialty and the song suits the purpose. Next comes the whistler. Following this is the best part of the act, a double specialty, one girl doing comedy. The comedienne has a good idea. The talk is original and well worked up. The first joke should be dropped, having been released several years back. A slight defect here could be corrected easily. The straight works in the same costume worn in her kid song while an ankle skirt would look much better and more in place. The trio finish with a song and dance, after the comedienne lets loose a corking character song. The fun-making girl can make them laugh and will bear watching. The act could be pruned down a little and with some real classy costumes whipped into an offering suitable for the big time. At present it should have no trouble finding work on the medium time where it will go as well as it did at the Kedzie.
O'Connor.

Denman Thompson and Co. (5).
"Joshua Whitcomb" ((Rural).
Keith's, Boston.

While this famous old actor and his famous sketch are not new to vaudeville, it has been twenty-five years since Mr. Thompson appeared in the original playlet upon which "The Old Homestead" was founded. His return at Keith's this week was a debut to the present day variety generation. After two years' absence from the stage Mr. Thompson comes out of Swanzey, N. H., to indulge in the less fatiguing efforts of the playlet. Two big audiences Monday could be divided into the young who had the novelty of seeing Mr. Thompson in the old sketch, and the elders who renewed their youth in seeing him in the condensed part which made him famous. Throughout Mr. Thompson acted with the same address and fitness as ever. The audience responded warmly to the veteran actor and applauded several minutes. *Morton Birge.*

Gould Sisters.
Singing and Imitations.
18 Mins.; One.
Majestic, Chicago.

These Chicago girls who have had some degree of success in the smaller houses this week seek endorsement among the three-a-day at the Majestic. One worked as a "single" around here for some time. About six months ago the other sister joined her. They have pretty costumes. The singing is poor, and they do not attempt anything to be styled dancing. Venita's imitations go badly in big houses where audiences have seen Anna Held and Harry Lauder. *Merry.*

Bohemian Sextet.
"An Artist's Studio" (Operatic).
16 Mins.; Full Stage (Interior; Special Set).
Wigwam, San Francisco (Week Jan. 2).

Arthur Deane following closely after his brother, Sidney Deane and his company, offers a poor comparison. While his act is not after the style of the latter, the comparison could easily be made to his credit by energetic rehearsing. Comedy is needed, also more life and ginger. Mr. Deane works energetically to accomplish this, but the lack of response from his confreres makes his efforts more self-important than appealing. At present individual effort is too much in evidence. The tenor especially seems to take heart on the finish of numbers and reaches for high places far beyond his range. Mr. Deane sets a good example for the others to follow, but should for some time to come give attention to rehearsing and not to performances. Some good voices are heard, as for instance Bernice Bartlett, first soprano, her tones standing forth clear and strong, a little too much so in "The Sextet from Lucia." The act is nicely staged with a special set, but it will require more than a pretty frame.
Fountain.

Barrett and Bayne.
Singing, Dancing and Yodeling.
11 Mins.; Two.
Comedy, Chicago.

Opening in "two" with a duet along the "Tell Me Pretty Maiden" line, Mr. Barrett wears light trousers, black coat, straw hat and carries a cane, while Miss Bayne has a pretty costume with hat to match. For a second number Miss Bayne imitates Mabel Hite, singing "Stupid Mr. Cupid." She changes her hat and hair and carries a little umbrella in order to look the part. Mr. Barrett returns with a light suit and light felt hat and "yodels." Miss Bayne joins him, after a change of costume, and a jungle song closes the act. It was a very acceptable act at the Comedy and should be liked at houses of that grade in the big cities and possibly in a better grade of houses in the smaller towns. *Merry.*

Cavanna.
Contortionist and Wire Walker.
9 Mins.; Full Stage.
Majestic, Chicago.

Dressed as a sailor and with music suggesting the sea, Cavanna combines contortion and wire walking skilfully and injects enough comedy into the act to offset any bad effect from the distastefulness of seeing the human body out of its natural position. The act is a splendid one. It lacks only impressiveness to be a feature for big houses.
Merry.

Conlin, Steele and Carr (3).
20 Mins.; One.
Colonial, Norfolk, Va.

James Conlin and Lillian Steele, formerly the team of that name, and Eddie Carr, of Fentelle and Carr have a clever sketch. Conlin is a "skinny" freshie, while Miss Steele is a "co-ed" with Carr, the "typical" college boy. They introduce songs, as well as a travesty on "grand opera." These youngsters look good, and will make good.

Young and Lisle.
Songs and Talk.
15 Mins.; One.
National, Bayonne, N. J.

Frank Young and Leslie Lisle present what struck the audience on Monday as a very neat act. They sing and talk, both efforts becoming well liked. The dressing is an attraction, giving "appearance."
Le Roy C. Farr.

Murray and Lane.
21 Mins. (Parlor).
"A Quiet Honeymoon" (Musical Comedy).
Colonial, Norfolk, Va.

These two well known operatic artists have a new sketch, and a winner. The dialog takes very well, and the selections are well chosen.

BILLS NEXT WEEK.

AMERICAN:
"Ma Goose."
Empire City Quartet.
Ed Latell.
Lamb's Manikins.
Cameron and Gaylord.
Tambo and Tambo.
Barlow's Ponies.
Bertie Fowler.
Bennington Bros.
(Two to fill.)

COLONIAL.
Fannie Ward and Co.
"The Leading Lady."
Tom Edwards.
Stuart Barnes.
Spissell Bros. and Mack.
Four Lukens.
"Village Choir."
(Two to fill.)

BRONX.
Carrie De Mar.
"The Futurity Winner."
Willard, Simms and Co.
Leonards and Anderson.
Three Leightons.
A. O. Duncan.
Will Rogers.
Jeters and Rogers.

ALHAMBRA.
Valeska Suratt.
White and Stuart.
Camille Ober.
Al Jolson.
Trainor and Barrett.
Three Renards.
El Cota.
Paul Le Croix.
Conlin, Stelle and Carr.

ORPHEUM.
Margaret Moffat and Co.
"High Life in Jail."
Bert Levy.
Merrill and Otto.
Harry Bulger.
Andy Rice.
Duncan's Collies.
Marcel and Boris.
Three McGregors.

GREENPOINT.
"20th Century."
Ryan and Richfield.
The Quartet.
Johnson and Harty.
Keane and Briscoe.
Harry Breen.
Ben Beyer and Bro.
Elton Polo Troupe.

HAMMERSTEIN'S.
Hetty King.
Dr. Herman.
Frank Morrell.
Belle Blanche.
Silvers.
Hibbert and Warren.
Flying Martins.
Wilson.
Guerrero.

FIFTH AVENUE.
Nat M. Wills.
Laddie Cliff.
Musical Noises.
Simon and Gardner.
Barry and Wolford.
Wentworth, Vesta and Teddy.
"Dixie Serenaders."
Bersac's Circus.

PLAZA:
B. A. Roberts.
Wilfred Clarke and Co.
Hale and Earl.
W. E. Whittle.
Sophie Tucker.
McLallen-Carson Duo.
Jones and Grant.
Morris Libby.
Wroe Trio.

FULTON:
Sevengals.
"The Operator."
McNally's Divers.
Joseph Sheehan.
Norton and Nicholson.
Fred Rivenhall.
Kennedy and Rooney.
Brown and Nevarro.

A NEW "HOUSE DETECTIVE."

Chicago, Jan. 5.

Lee Krause, the Saratoga House detective, will leave that post of duty this week and enter the Jake Sternad office as Jake's confidential man. Krause is the "fly bob" who became popular overnight when a poet wrote about his charming personality. For a gum-shoe artist Krausey was too well known. Every regular actor knew him. Some didn't like him but he didn't mind.

Big Joe Neff and Martin Levy, his trusty "side kicks," were more sleuthy and not quite so well known, but everyone knew Krause and furthermore knew his vocation.

Now someone else will have to hold up the water cooler in the lobby and the regulars will be busy trying to find out who his successor is, for Krause will be known hereafter as Jake Sternad's aide-de-camp.

GOLDEN CROOKS.

Whatever else may be said of Jacobs & Jermon's "Golden Crook" Co., the management will never be accused of cheating, either as to production or principals. Twenty chorus girls have been supplied with a liberal as well as an expensive wardrobe. Some of the costumes run a bit to the burlesque type, but are, for the most part, good looking and have a clean, new appearance. A big show doesn't always mean a good show. Although "The Golden Crooks" now easily hits the average standard, it is not quite the show it should be, due to someone connected with the organization having a "grand opera bug."

A grand opera sextet at odd intervals is pressed into service, and in the olio gaain they feed grand opera to an audience wanting ragtime. Arguing against this, the applause received might be used as evidence, but this doesn't prove anything for the "grand opera" thing in vaudeville and burlesque houses is little more than a kind applause bit. Many think it must be good, though not understanding it. The best proof is this sextet, who do not do well at all, still receive applause. This is not the biggest damage they do. The real trouble comes from the stopping of the show's action. Just when the show is moving at a good pace, the sextet knocks it all to smithereens. Then the pace must be started over again.

The action is too important to sacrifice to grand opera, and it also places the comedians (working hard) at a disadvantage.

The pieces are the usual sort, named "The Three Counts," the burlesque a sort of continuation of the first part. "The Three Counts" is a "Three Twins" arrangement from which very little of the fun emanates. An olio of five acts divides the two pieces.

The numbers are nicely arranged, and the chorus (the number of girls helping) worked willingly, and with desire to please. It may be noted here what a difference four women over the customary numbers means to the general looks of a performance.

Billy Armstrong and Swan and Bambard are the principal comedians. Armstrong is in evidence most of the time when the grand opera bunches are not. He is a first-rate "tramp," with a good style and funny little laugh that makes him liked immediately. His work is clean both in itself and in his make-up. Armstrong does a particularly good bit with Grace Delmore. His acquiring of a quick "souse" is very funny and brings the spontaneous laughs.

Frank Bambard is one of the three Counts playing with Armstrong during much of the action and following the leader very closely for comedy laughs. The men work along the same lines, both having a very neat manner of getting into burlesque dramatics for just a line or so here and there. This becomes very funny as the piece unfolds.

Will Swan does a foolish servant, adding his share to the fun. Swan is a better comedian in action than in handling dialog. In one or two bits with Ida Crispi, his work stands out strongly.

Jack Strouse was the only other man concerned to any extent. As an Italian in the olio, Jack is all there, his bully voice aiding him to put over a big success, but during the pieces as an old man he is helplessly mis-cast.

Miss Crispi is the principal woman. She is really the big bright shining star of the organization. There is no "soubret" nor "leading women." For once they are not missed, for Miss Crispi easily fills the gap of both and then some.

The house simply reached for everything Miss Crispi did. Each number in which she was concerned brought six or seven encores. Besides her eccentric stuff, very funny, Miss Crispi appears "straight" a couple of times, looking extremely good, and being equally well liked. Her fast dance with Armstrong, ending by the couple rolling up in the stage carpet is the funniest thing that has been uncovered in these "rough house" waltzes. Miss Crispi is a big card for a burlesque show.

Gladys St. John led a couple of numbers and added a little ginger to the proceedings. Gladys looks very well, and in a role midway between a soubret and a leading lady was entirely satisfactory.

Miss Delmore has little, and did not figure prominently at any time. She sang one number very well. This gave Armstrong an opening for a good bit of comedy business.

One or two of the other girls got in the limelight occasionally, but that was about all. The olio was run off in good, snappy style, there were no useless encores. St. John and Farrell opened with the usual sister act, not doing themselves justice. The pair should be able to frame up something better.

"The Ballet of Nature" is rather an extravagant production for a burlesque show. Twenty-four girls take part. It is well put on, and well done, considering. Mlle. Faustina, a contortionist and toe dancer, led, doing nicely, though a trifle stiff and stagey. The ballet is a bit out of the ordinary, but still not overwell pleasing.

Swan and Barbard gave their familiar specialty to an enthusiastic house. The Grand Opera Sextet sang two songs in the olio, enough. "The Golden Crook," as it stands, is a good show, but if a little judgment were used in arrangement, it could be made into one of the best on the circuits.

Dash.

SCRIBNER'S "BIG SHOW."

From time to time reports have reached New York of changes and reductions in Scribners "Big Show." If there have been any reductions in the company or production, it must have started out as a record-breaking outfit in point of expense. At the Murray Hill Theatre this week it looks like a costly show still. The cast is a long one, having almost a score of principals and an even twenty choristers. The costuming is elaborate, well chosen and rich and the scenic equipment evidently represents a considerable investment. There are four scenes, three being in the second act, when a drop is lowered in "one" to permit the re-setting of the stage.

Chief among the principals is Sam Sidman, a veritable wonder in the comedy department with his laughable German characterization. Sidman's German is like no other type. The irritable "Dutchman" under his hands becomes an extremely funny bit of character drawing. For present purposes he has dropped his old catch line, "that makes me so mad," substituting another, "Oh, I hate an Irisher," which fits neatly into the situation and wins substantial laughs. The character scheme is carried out in Sidman's costuming, the comedian dressing cleanly with just the right degree of misfit raiment. A good deal of his talk has the appearance of being interpolated after the book (by Jean Bedini) had been rehearsed. The talk is consistently funny and Sidman handles it to the queen's taste. In the first part his funniments are rather quiet and subdued, but from the opening of the burlesque he goes out after laughs—and gets them.

Michael McDonald, in an Irish role, is the foil for Sidman. He is a conventional type, having his best "bits" in the burlesque in combination with Sidman. The point of the situation which the original book probably developed has become lost. At least it is not properly worked out in the present arrangement. McDonald is a plumber impressed into society, but no advantage is taken of this circumstance, which should be of large comedy value. As the role stands McDonald is rather overshadowed by Sidman.

Tom Hayden is the "straight" and practically the only other man who gains distinction in the proceedings. He handles himself extremely well in his polite role, a role which ordinarily does not receive the best treatment in burlesque. Hayden is strong on appearance, making up with a gray wig a la Kyrle Bellew and dressing with the utmost care. There are a number of other men principals, but they do not gain eminence in the pieces. Four made up the olio act of Borden, Zeno, and Hayden Brothers, a singing, instrumental and dancing arrangement. Joe Falardo, for some seasons with the "Big Show," was also an olio item.

The cast is numerically strong in women principals, although the five women showed a sad lack of ability in the dancing line. From start to finish there is scarcely a lively dance. This fault should be remedied. Lily English has much to do in the first part, but seems to be relegated to the background during the burlesque. She has several numbers and costume changes without end. All the principal women have taken tasteful models and color schemes for their gowns, in which respect they might well be followed by burlesque players.

Celia Sylvester is a pretty, statuesque young woman, but is inclined rather to slowness in speech and action, although at all times she is graceful and a goodly figure to look upon. Two soubrets in the persons of Mae Rose and Myrtle Young are present through the evening, but beyond wearing clothes and delivering immaterial lines, do not advance the entertainment to any great extent. Miss Young displayed a strong soprano voice of some quality, but appeared to be uncertain of its control. As the soprano of the Brianza Trio, operatic singing, she did much better than in the burlesque, where the Trio had a number all to themselves.

Consecutive story seems to have been lost. The first part merely suggests character relations and the burlesque is a mere collection of "bits." The first scene in the after piece shows a banquet room where a wedding feast is going on. McDonald's Irishman is the bridegroom and Sidman's German the father of the bride. The comedy arises from the fighting tendencies of the two and their efforts to join battle. From that the scene shifts to a railroad station—not visibly connected with the preceding action—and ends at the seashore. A bathing costume at this last point was attractive. Bits of the original book remain in "the Evolution of the Dance," a pretty series and a few minutes of burlesque dramatics working up to the finale of the first part. There is a good touch of novelty in this. The choristers wear suits of full tights completely covered by silver spangles, and march through the familiar Amazonian evolutions under vari-colored lights. The effect was decidedly pretty.

Borden, Zeno and Hayden Bros., made a poor start in "one" for which there was no occasion. Their forte is instrumental music and dancing. The preliminary talk and comedy were out of place. When they finally got down to the dancing they were immensely successful.

The Brianza Trio were liked in the usual sort of grand operatic singing turn and Joe Falardo's imitations passed nicely.

Rush.

COLONIAL.

The house Monday night was filled to capacity, and, taking the crowd's word for it, the rest of the week should see like conditions. It was, however, one of those rare audiences whom the regulars like. Starting with the second number on the program, the show went with a dash that carried through to the finish.

Harvey, De Vora Trio were the real starters from the "No. 2" position. The act is new to the Colonial, and its liveliness caught on. The little darkey with the trio is a bright youngster and a good dancer. His appearance in evening dress of modish cut is quite enough to give the act a good start in itself. Miss De-Vora wears two very pretty costumes, too pretty, in fact, to have the second one spoiled through not changing the hose to match the gown. Mr. Harvey also keeps up to the standard of dressing and the act on appearance and liveliness scored strongly.

Cook and Lorenze followed in "No. 3," and the eccentric couple were a laughing success. The "Motor Girl Pair" were accepted as funny immediately and everything they did call for laughter. There is some released material that might be dropped, although they do not depend upon jokes for success.

Lillian Shaw sailed on "No. 4" and kept the ship moving towards the proper mark. Miss Shaw sang five songs, although she tried to dodge the last. That song was best liked, too. "Sadie Salome" is a regular song the way Miss Shaw sings it. Her other numbers were all liked, a new Italian one, particularly well done and nicely dressed, also came in for approval.

The Eight Kellinos, about the showiest "Risley" act, had the place of honor, closing the first part and fared beautifully. There have been a few new wrinkles introduced for comedy. The act stands as an example of stage management, for although the troupe turn off snappy "Risley" work, there are other acts doing much more difficult tricks without gaining the same results. The "Billy Bounce Boy" used was introduced earlier in the season by the Joe Boganny Troupe and is extremely funny in both acts.

Kalmar and Brown opened the intermission. The classy dancing team were one

of the big successes of the evening. The act has gone steadily forward and stands well up with the best of the dancing turns in vaudeville. The dressing has been improved since last seen. Kalmar and Brown deserve the place they have gained.

Gus Edwards came along and "held up" the show in the second half. Gus was in good voice and his easy "jolly" of the house was enjoyed immensely. He is not "plugging," but manages to secure a lot of fun out of his audience. Brother Leo was Gus's only aid and the pair did some very pretty vocal tricks.

Williard Simms and Co. piled in a big bunch of laughs in the next to closing position. Prof. Duncan's Royal Scotch Collies and the Three McGregors, New Acts. *Dash.*

FIFTH AVENUE.

Tuesday evening was too cold for the speculators. There was none in front of the Fifth Avenue, and purchasers at the box office found nothing held out on them. The front rows, usually the last to fill up, were early taken, and when the house was all in the lower floor was about three-quarters filled. After the arrangement had been changed from its programed lay-out Anderson and Goines still opened and the Juggling Normans closed, but between those points there were several switches.

The bill ran evenly, save for a wait preceding Chevalier. Anderson and Goines have cut out the "scenic production," but still stick to the spotlight. They seem to dote on it. In second position Trenor and Barrett kept the laughs rippling with "The Battle of Too Soon," with Barrett carrying off the comedy honors.

The Wilson Brothers scored heavily with "yodeling," won some laughs for their patter and rounded out a total result which must have pleased them as well as it pleased the audience. There followed a few moments while Bert Levy sketched cleverly, with applause attending.

Suzanne Rocamora threw a few high notes into a brief repertoire of effectively rendered songs, but gave best entertainment with the sweetly modulated tones which prevailed during her number.

The laughing hit of the evening was scored by Edna Phillips and Co. in "Lost —A Kiss." An artistic unraveling of perfectly ridiculous complications kept the house in roars of laughter.

Albert Chevalier, for the greater part of thirty-five minutes, made his audience vibrate between laughter and tears, and was urged by the sincerity of the applause to sing all of his new songs and most of the old favorites.

Closing the show the Juggling Normans held their audience finely with a snappy shower of twinkling clubs with which their deftness and expertness fills the air. The youngster with the smile is a better comedian than most men who work like Trojans for laughs; his evident enjoyment of events is most cleverly implied.

To stretch eight turns and a back-number moving picture into an entertainment, the show started late, and it was over early. There is considerable quality to the bill, but one more act would have added to the quantity without hurting anybody but the man with the bank roll. *Walt.*

BRONX.

Seven comedy acts out of a total of nine made a bill to the complete liking of the Bronx audience. Across the Harlem River they are strong for comedy, the more robust the better. Their preferences are indicated by the fact that Andy Rice practically stopped the show with his parodies and Hebrew talk, while the polite and polished witicisms of B. A. Rolfe's "The Leading Lady" (New Acts) stirred only an occasional mild response of laughter.

The honors of the evening fell to Hetty King in the latter end of the program. It was no easy matter to follow a strong laughing bill, but the English comedienne's testimonial was a sure proof of her sterling worth. She sang five songs, closing with "My Birthday," and singing "I'm Going Away," one of her familiar numbers, for an encore. A skilful bit of swift stage setting brings the singer into a parlor scene for the "Birthday" number, and a touch of the dramatic helps the song immensely. Miss King is a delightful, trim picture in her boy's clothes. Her catchy little dance at the finish won a large reward.

The Juggling Bannons opened the show. The club juggling routine is fast and clean and the trio formations spectacular. Hot exchanges of the clubs make interesting points.

Gillihan and Murray in blackface did extremely well with their quiet comedy, getting into the good graces of the audience at the outset. Their material is bright and fresh for the most part and full of neat "bits." The dancing could be strengthened to the advantage of the turn, and the shorter of the pair, who changes into woman's clothes, could develop his end. At present he is "feeding" a good deal and doing little on his own account.

Harlan Knight and Co. offered the rural sketch "The Chalk Line." Continued playing has smoothed the playlet out, but the two men are in danger of over-playing. At several moments they over-acted almost to the point of clowning. This roughing up of comedy points undoubtedly secured laughs, but it injures the naturalness of character drawing and in the final accounting profits nothing.

Andy Rice, "No. 4," came away with the hit of the first half, and "The Leading Lady" closed the intermission.

Waterbury Bros. and Tenny opened after the intermission with their excellent musical turn in which the blackface member is a tower of strength. He is one of the few effective laughmakers in a specialty of this sort.

Lancton, Lucier and Co., next to closing and following the big hit of Hetty King, held the show up nicely. The Co. is a faultless young man with an annoying habit of imbecile laughter, very stagey and utterly detached from merriment. The grotesque make-up of the woman at the finish and her ridiculous nonsense was laughable, and the bit of "stalling" in "one" at the close was quite as entertaining as anything in the turn.

Marcel and Boris (New Acts) closed the show. *Rush.*

"The Operator" opens on the Morris time Monday, starting in Brooklyn.

Gertrude Roberts-Heron has resumed her starring tour through Maine and the Maritime Provinces.

AMERICAN.

George Lashwood and Sophie Tucker, with songs of a widely differing character, scored heaviest in the applause Monday night; Wilfred Clarke and Co. created the most laughter, and Hardeen aroused the most interest. Seven other acts, diversified in style and pretty evenly balanced in entertaining abilities, rounded out a program which was all satisfying and creditable.

The house was sparsely filled when Burns and Burns, with a trifling bit of foolery, opened the show. They created some laughs with a burlesque bounding rope specialty and gave way to Zay Holland who won moderate approval for her violin playing and vocalisms.

By the time Abou Hamid's Arabians had finished their display of whirlwind acrobatics, with waves of applause attending, the seats were all taken and the audience was ripe and ready for entertainment. Sidney Grant, with his modest demeanor and genteel manner, had some difficulty in starting the laughs, but finally they came and a-plenty, resulting in a substantial success for that clever monologist.

Mr. Clarke and his company stirred the laughs and kept them bubbling all through their clever sketch, "No More Trouble," its ridiculous situations, brought about with naturalness, creating no end of merriment and scoring the laughing hit of the night.

There could be no more sincere and emphatic approval for any singer than that accorded Miss Tucker. Since last at this house Sophie has perfected her style of rendering "coon" songs, and shows vast improvement.

Hardeen presented a display of hand-cuff and padlock trickery, following closely the act made familiar on this side by his brother, Harry Houdini.

George Lashwood held the stage for seven songs and scored a hit with every one. Time which he might have better consumed otherwise or saved was wasted in an ineffectual effort to make the audience join in the chorus of one number, and the effort halted proceedings to the detriment of his act. His artistic methods were applauded and his immaculate attire was viewed with delight.

De Witt Young and his pretty sister closed the show with juggling, quite out of the ordinary, the girl contributing far more than the average "assistant" in good looks and the good taste to change costumes and thus brighten the picture. If she would now cut out the speech about the boomerangs and let the act run all "dumb," an almost faultless number would result. Several suburbanites left the house while the act was on, walking backwards up the aisle; otherwise the spectators remained interested although it was then 11 o'clock. *Walt.*

Christie Mathewson and Marie Walsh are billed to lead the grand march of the Thomas A. McGill Association ball to be held Jan. 15 at Lyric Hall. Lawrence Schaefer, the treasurer, at 509 West 42d Street, is selling tickets. Miss Walsh is claimed to be the best little beauty prize catcher around the main artery of the town.

Grace Hazard is at work upon a new vaudeville act for herself. About three months more will see it.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(MURPHY AND WILLARD.)

(The fifteenth of a series of Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Oranberry, O., Jan. 4.

Dear Mike:—

You sent me for this week's special feature, Newell and Niblo, the expert instrumentalists. The names didn't seem right to me so I painted them on the sign as Newhall and Noblow. They landed here with a whole slew of three-cornered trunks and when they seen how their names was spelled they commenced to jaw me about it. The Woman in the act aint no bigger than a nutmeg, but she is as sassy as a six-footer. The circulars they sent on ahead stated they would introduce William Tell, so when I got a chance I asked when they was goin' to do it. They said, at the matinee, but I says you introduce him right now, so as I can get the check for his trunk. Well, come to find out William Tell is a tune and not much of a tune, either, I didn't think, but Miss Segue that runs the music observatory in the Skimmerhorn Block came in twice to hear it and brought a lot of her scholars. The man wears a pair of nickel-plated pants and coat and the woman dresses up to match. The man keeps thumpin on the slats in pretty much the same place, but the woman whacks around all over them and keeps right busy. Henberry and Eggleston brought along a bundle of laths which was glued on a cloth. They unrolled it and laid it down to do their clogging on. I asked what they done it for, and they said it made them look taller.

Walter L. Gulph, the phenominal basso that you said you got to fill a disappointment, disappointed everybody. He bellowed out a song called "The Old Sexton" which didn't suit here at all. I asked him to sing something more devilish and he said he would sing any thing I could think of that would suit his voice. So I asked if he wouldn't just as lief do a little clogging. Then he got right haughty and says, "Sir, my education is not in my feet, but in my head," so I says all right then, stand on your head. But he walked away mumblin' something about rubes and chestnuts and kept snorting out the old sexton all the week.

Dallen and Allmain sung a song about beer, glorious beer, which was so natural that the spotters came round to see if I had been sellin' licker to the acters. He is the best drunk singer I ever seen that was sober.

The Mexican Troopadors wore spangled trowsers and played guitars and clappers. They kept cookin' some mess in the dressin' room they called chilly kill Carney. It looks like roof paint and smells like furniture polish.

It rained Saturday night and a lot of my customers staid away, so I had to pay the basso feller with a check. He went over to Baggett's Billiard Parlor to get it cashed and he charged him five per cent. Baggett sent word to me that he would cash any acter's checks I would send over and we could divide up the five per cent, so I think I will pay all of them with checks after this.

***Adam Sowergay*, manager.**

VARIETY ARTISTS' ROUTES

FOR WEEK JAN. 10

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 9 to JAN. 16, inclusive, dependant upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adams Mark Knickerbocker B R
Adams & Alden Orpheum Salt Lake
Adamini & Taylor American Chicago
Ahearn Chas Orpheum Minneapolis.
Aitken Bros 234 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Alexander & Bertles 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertle 118 Central Av Oskosh Wis
Allison Viola Moulin Rouge B R
Alton & Arliss Girls Will be Girls
Alvias The 801 E Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 973 Gordon Toledo O
Almora Helen Imperial B R
Alpha Troupe Hippo Cleveland
Alrona Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lilies B R
Alvora & Co White's Gaiety Girls B R
American Newsboys' Quartet Gaiety Springfield
American Cowboy Four Rice & Barton B R
Amsterdam Quartette Cort Chicago Indef
Anderson & Anderson Colonial Wilkinsburg Pa
Anderson & Ellison 3003 Locust Phila
Anderson & Evans 865a Gates Av Brooklyn
Anderson & Abbott Co 3966 Mogan St Louis
Andersons Four National Htl Chicago
Apdales Animals Orpheum Atlanta
Appleby E J Grand Nashville
Ardell Lillian Frivolities of 1919 B R
Arlington Four Columbia St Louis
Armond Grace 810 Dearborn Av Chicago
Arthur Mae 15 Unity Pl Boston
At the Country Club Haymarket Chicago
At the Waldorf Poli's Springfield
Atkinson Harry 21 E 20 N Y C
Atlantis & Fiak Electric Pittsburg Kan
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Austin & Sweet 1553 Bway N Y
Avery W E 5006 Forrestville Chicago

B

Baader La Velle Trio Bijou Oshkosh Wis
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Empire Paterson N J
Baker Chas Miners Americans B R
Baker Harry 3942 Renow W Philadelphia
Ball & Marshall 1553 Bway N Y
Barber & Palmer 617 No 22 So Omaha
Bards Four Idora Pk Oakland Indef

BARLOW'S PONIES

And Bareback Somersault Dog, "Paddy."
SYDNEY I. RANKIN, Manager, New York Office.
RICHARD PITROT, Agent, New York-Berlin.

Barrett Sisters Orpheum Ogden
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barrett Richards Co Orpheum Lincoln Neb
Barnes & Crawford Orpheum Kansas City
Barnes Reming & Co Orpheum Canton O
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Garfield 2699 E 53 Cleveland

BERNICE BARTLETT

Dramatic Soprano with "Bohemian Sextette."
WIGWAM, SAN FRANCISCO, Week Jan. 2.

Barto & McCue Luzarne Wilkes-Barre Pa
Bassett Mortimer 270 W 30 N Y
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis New Britain Conn
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo Airdome Chattanooga
Beardsley Sisters Union Htl Chicago
Bedell Walter H & Co K & P 5th Av N Y
Beeson Lulu Shea's Toronto
Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Belmel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell Boys Trio 19 Stuyvesant N Y City
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sangamon Chicago
Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Trio 206 W 67 N Y
Bennett Bros 258 W 65 N Y
Bennett Lelle Frivolities of 1919 B R
Bennett Sisters Miner's Americans B R
Beresford Helen & Co 16 Majestic Denver
Bernstein Bertha Bon Ton B R
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Bijou Kenosha Wis
Berra Mabel Apollo Berlin Ger
Bertina & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Frivolities of 1919 B R
Bimbos The 694 Pacific Appleton Wis
Bindley Florence Orpheum Los Angeles
Bissonnette & Newman R F D No 2 Lockport Ill
Big City Quartet Lyric Mobile Ala
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Blessings The Circus Variete Copenhagen Denmark
Bloomquest George & Co Orpheum Lincoln Neb
Bonner & Meredith Co 1553 Bway N Y
Bonner & Meredith Lyric Muskogee Okla
Bordley Chas T 247 Tremont Boston
Boys In Blue 16 Orpheum Sioux City
Booth Trio 747 Henry Columbus O
Bootblack Quartet Orpheum Lincoln Neb
Bonner Bonnie Avenue Girls B R
Borden Zeno & Haydn Bros Oh You Woman B R
Bordley & Howard Richardson Oswego N Y
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bouton & Bonchead Byrnes' 8 Bells Co Indef
Bowers Walter & Crooker Orpheum Harrisburg Pa
Bowen Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney G O H Syracuse
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK JAN. 10, GRAND, SYRACUSE.
Oh! You Friend and Downing.

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennan John E & Co Warren Pa
Brennen Sam De Vere's Show B R
Brennon Lillian Miss New York Jr B R
Brenon Downing & Co Grand Columbus O
Brianzi Romeo Oh You Woman B R
Brianzi Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Broadway Boys 1553 Bway N Y
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farlardeau King Edward Halifax N S

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Bruce Alfred San Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Bunchu & Alger Pantages Kansas City
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boieldieu Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burt Wm P & Daughter 133 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Calsedo J A c o Julia 4 Stone N Y
Caesar Frantz Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5966 Kennerly Av St Louis
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Canfield & Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS,
JAN. 9, ORPHEUM, OMAHA.

Carbery & Stanton 112 5 Av Chicago
Cardownie Sisters 244 W 30 N Y
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark Orpheum Omaha
Carrolton & Van Family Indianapolis
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum 235 E 24 N Y C
Carters The 921 9 La Salle Ill
Calvert Mable Sam Devere's Show B R
Carson Bros Alhambra Paris France
Carson & Willard Columbia Cincinnati

"CHRISTMAS AT HIGGINS"

Great Rural Comedy Playlet,
By Evelyn Weingardner-Blanchard.
NOW PLAYING WESTERN VAUDEVILLE ASSOCIATION TIME.
Direction, PAT CASEY

Castano Edward Watson's Big Show B R
Carter Harret Reeves' Beauty Show B R
Celest 74 Grove Rd Clapham Pk London
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrel & Schuyler Hippo Charlestown W Va
Chatham Sisters 419 2 Av Pittsburg
Chester & Grace G O H Pueblo Col
Chevalier Louis & Co 24 Trent Trenton
Chip & Marble York Htl N Y C

CHRISTY and WILLIS

UNITED TIME

Chubb Ray 107 Spruce Scranton Pa
Chantrell & Schuyler 219 Prospect Av Brooklyn
Clure Raymond Majestic Johnstown Pa
Clarke Florette Byrnes Bros 8 Bells Co
Clark J W Orpheum Omaha
Clark Billy Queen San Diego Cal
Clark & Duncan Ackers Bangor Me
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clarke Wilfrid Lambs Club N Y
Clare Frances Bon Tons B R
Claton Carlos 235½ 5 Av Nashville Tenn
Clayton-Drew Players Merry Maidens B R
Clayton Ethel Bon Tons B R
Claire Ina 240 W 52 N Y
Childres Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Proctor's Newark N J
Clipper Comedy Four Gaiety Toronto
Clipper Quartette G O H Pueblo
Clito & Sylvester 928 Winter Phila
Clyo & Rochelle 87 Park Attleboro Mass
Coatta's Musical 144 W Sineca Oswego N Y
Cody & Lynn New York New York Indef
Collins Eddie 5 Reed Jersey City N J
Collins & Hawley Yankee Doodle Girls B R
Collinson Trio Colonial Lawrence Mass

COLLINS AND HART

"LITTLE MEMO."
JAN. 10, LOUISVILLE, KY.

Comrades Four 834 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conroy Le Maire Co Grand Indianapolis
Cook Geraldine 675 Jackson Av Bronx N Y Boise
Coombs & Stone Colonial Lawrence Mass
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Corcoran & Dixon Bon Tons B R
Cordua & Maud 104 E 14 N Y
Cox Lonzo & Co 5511 W Lake Chicago
Cox Ray Temple Detroit
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Blanche Orpheum Los Angeles
Crane Finlay Co Majestic Cedar Rapids Ia
Crane Mr & Mrs Gardner Columbia Cincinnati
Creo & Co 1404 Borie Av Phila
Crosby Orma 162 E 8 Peru Ind
Cressy & Dayne G O H Indianapolis
Cross & Josephine 17 Columbia St Louis
Cross & Maye 1313 Huron Toledo O
Cummings Grace & Co Majestic Little Rock
Cunningham & Marion G O H Indianapolis
Cunningham Bob Cherry Blossoms B R
Curtis Carl Hastings B R
Cutting & Zuida 1553 Bway N Y

D

Dagwell Sisters Orpheum Salt Lake
Dale Dottie 252 W 36 N Y
Dale & Boyle Hathaways Lowell
Daley Wm J 108 N 10 Phila
Dalton Harry Fen 175 Irving Av Brooklyn
Damsel & Farr The Ducklings B R
Dancing Bells Grand Tacoma
Darmody Majestic Wash Ind
Darrow Clyde Knickerbocker B R
Davis Edwards Temple Detroit
Davis Bros 4 Blandy Zanesville O

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JAN. 10, POLI'S, WILKES-BARRE.

Davis Belle Orpheum San Francisco
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter M Bon Ton B R
Day William Hastings B R
Dazie Poli's Wilkes-Barre

De COE

"The Man with the Tables and the Chairs."

De Forest Corinne Imperial B R
De Haven Sextet Orpheum Ogden
De Mar Zola Knickerbocker B R
De Mora & Graceta Findlay O
De Mario Schuman's Frankfort Ger
De Milt Gertrude Bijou Quincy Ill
De Mont Robert & Co Poli's Springfield
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Velde & Zelda Wash Spokane
De Witts Models 262 W 25 N Y
De Wolfe Lanier & Linton High Columbus O
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
D'Arville Jesunette Chicago Indef
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Dean & Sibley 463 Columbus Av Boston
Deaton Chas W 1534 Bway N Y
Delmar & Delmar 94 Henry N Y C
Delton Bros 261 W 38 N Y
Deloilis & Valora 17 Orpheum Denver
Demonio & Belle O H Watervillle Me
Denney Walter Mardi Gras Beauties B R
Desmond & Co 24 E 21 N Y
Derenda & Green 14 Leicester London
De Muth Henry Fashion Plates B R
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Hippo Ashton Eng
Dierick Bros Orpheum Eau Claire Wis
Dixons Four 756 8 Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Brooklyn
Doherty Sisters Orpheum San Francisco
Dolan & Lenharr 2460 7 Av N Y C
Dolan Fos P Imperial B R
Dolce Sisters 349 W 14 N Y
Dolly Sisters 206 W 39 N Y C
Donaldson Anna Orpheum Ogden
Donner Dorris 343 Lincoln Johnstown Pa
Donovan & Arnold Orpheum Ogden
Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconamowoc Wis Indef

T. NELSON DOWNS

JAN. 24, KEITH'S, PHILA.

Dreamers Three 1232 No Alden W Phila
Du Bois Great & Co 80 No Wash Av Bridgeport
Duffy Thomas II 4020 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Mazie Bijou Tulsa Okla Indef
Duncan A O Bronx Bronx N Y
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lilies B R
Dupreez & De Yoe Majestic Detroit
Duprez Fred Poli's Hartford

E

Early & Laight New Century Girls B R
Edwards Fred R Bucklen Htl Elkhart Ind
Edwards Tom Colonial N Y
Eldon & Clifton Pantages Vancouver B C
El Cota Alhambra N Y
El Barto 2531 Hollywood Phila
Ellwood Perry & Downing 924 Harlem Av Balto
Elona Met Oklahoma City Okla
Emerald Connie 41 Holland Rd Brixton London
Emerson & Baldwin Apollo Dusseldorf Ger
Emerson Nellie Bon Tons B R

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Ernest Joe Mardi Gras Beauties B R
Enor William Hastings B R
Erxleben Bert A Shootover Inn Hamilton City Cal
Ersinger Mabelle E 216 S Central Ave Chicago
Espe Leonard & Loule People's Chicago
Evelieu D Ellis Nowlin Circus
Everett Ruth Brigadiers B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1821 Vernon Harrisburg Pa
Faiardo Joe Oh You Woman B R
Falls Billy A 46 Allen Rochester
Fautas Two 211 E 14 N Y
Fay Coley & Fay Orpheum Los Angeles
Feisman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Ferrell Bros Orpheum Evansville Ind
Feiber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

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Ferry Wm Bennett's Montreal
Fiddler & Shelton Columbia St Louis
Field Bros 217½ 7 N Y
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Fields Joe College Girls B R
Fields & Hanson Stamford Conn
Fink Henry Miuer's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Colonial Lawreuce Mass
Fitzgerald & Quinn Bowery Burlesquers B R
Flatico Alfred Jay Powell & Cohan Co Indef
Fletcher & La Piere 33 Raudell Pl San Francisco
Flick Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B R
Flower Dick J 1553 Bway N Y
Fonda Mabelle Troupe Circus Variete Copenhagen Denmark
Ford & Wesley 242½ No Franklin Phila
Ford & Miller 26 Brayton Buffalo
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Axalea Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Evans Girl Question Co
Fox Florence 172 Fiimore Rochester
Foy Margaret Academy Suffold Va Indef
Foyer Eddie Majestic Rochester Pa
Francis Willard Van Curler Schenectady Indef
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Friend & Downing 548 W 136 N Y
Frobel & Ruge 314 W 23 N Y C
Fryo & Clayton Bon Tons B R
Fuliette Gertie Avenue Girls B R
Fulton 1814 Blenville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng

G

Gaffney Sisters 1407 W Madison Chicago
Gailes Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gallagher Ed F Mission Salt Lake
Gardner & Golder Grand Tacoma
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co 4646 Keumore Av Chicago
Gardner Oscar 776 8 Av N Y
Gardner Rankin & Griffin Grand Portland

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Garza Joe Folly Oklahoma City Okla
Gath Karl & Emma 506 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Geiger & Walters Keith's Columbus
Gennaro John Majestic Madison Wis
Georgia Gampers Savoy Fall River
Gibson Sidney C Orpheum Ogden
Gilmore Mildred Wash Soc Girls B R
Gilssando Phil & Millie Danuison Waukegan Ill
Girard Marie 41 Howard Boston
Gleason Violet Grand Donora Pa
Glenton Dorothy Oh You Womau B R
Glose Augusta Keith's Cleveland
Glover Edna May 223 W 44 N Y C
Godfrey Henderson & Co 1553 Bway N Y
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldie Boys Wash Spokane
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Goldsmith & Hoppe Temple Ft Wayne Ind
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Columbia Milwaukee
Gordon & Brennau Sam Devere's Show B R
Gottlob Amy & Co Lyric Beatrice Neb
Gouid Maxie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Graham & Fraley Rose Sydell B R
Graces Three 418 Graud Brooklyn
Grannon Ila Poli's New Haven
Grant Hasel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Poli's Springfield
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Grellner Charlie A Bunch of Kids Co
Grimm & Davis Plaza Norwood Neb
Grimm & Satcheli 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Gnbl Ed Bon Tons B R
Gny Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Majestic Seattle
Herbert Bert Hurt's Bathing Girls Co
Henry Jack 41 Lisle Leicester Sq London

HEIM CHILDREN

JAN. 10, ORPHEUM, HARRISBURG, PA.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Herrmann Adelaide Keith's Cleveland
Helm Children Orphenm Harrisburg
Heverly Great 201 Desmond Sayre Pa
Hickman Bros & Co Wash Spokane
Hickman & Wills Pearl River N Y
Hilli Cherry & Hilli Poli's Wilkes-Barre
Hill & Ackerman Fay Foster Co B R
Hili & Whitaker Empire Hackuey Eng
Hilson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
Hoey & Mozar Grand Sacramento
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Robles Knickerbockers B R
Hollyday Dick N Y Hippo Indef
Holman Bros Majestic Evausville
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Holt Alf 41 Lisle London W C Eng

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Howard Bernice & Co 3009 Calumet Av Chicago
Howard & Howard Orpheum Kansas City
Howell George Miuer's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Huegel & Quinn 536 Rush Chicago
Hughes Musical Trio Lyric Terre Haute
Huibert & De Long Orris Twin Falls Idaho
Hunter Ethel 4029 Troost Kansas City
Hurley Frank J 152 Magnolia Av Elizabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three Royal San Antonio Tex
Hynde Bessie 518 Pearl Buffalo

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Until further notice all routes for the ensuing week must reach the New York office of VARIETY by WEDNESDAY at noon, to ensure publication in the current issue.

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Hall & Pray Bennett Moulton Co Indef
Halfman & Murphy 918 McKean Phila
Halvers P Barry G O H Indianapolis

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Hamilton Jack Star Sorel P Q Can
Hamilton & Buckley Dome Middletown O
Hamins The Empire Pittsfield Mass
Hampton & Bassett O H Biloxi Miss
Hampton Bonnie A Bunch of Kids Co
Haney & Long 117 State No Vernon Ind
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hamlin Av Chicago
Hanvey & Bayliss 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Hardings Three Norwich Conn
Harland & Rollison Pantages Seattle
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harron Lucille Knickerbocker B R
Hart the Laugh King Webb City Mo
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Hartz Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R

Harvey-DeVora Trio

JAN. 24, COLONIAL, N. Y. C.

Harvey Elsie Wash Spokane
Haskell Loney 47 Lexington Av N Y
Hassan Ben All Arabs Luna Villa Coney Isl N Y
Hastings Harry Hastings B R
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila
Hawthorne Hilda Shea's Buffalo
Hayes & Wynne 418 Strand W C London Eng
Hayward & Hayward Orpheum Harrisburg Pa
Hazleton James Wash Soc Girls B R
Hedge John American Chicago
Hefron Tom Lyric Terre Haute
Heidelberg Four 301 W 40 N Y
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henry Arthur & Leah 423 E 162 N Y

I

Imperial Musicians Keith's Providence
Ingram Beatrice Poli's New Haven
Ingrams Two 818½ Savoy Boom Ia
Ioleen Sisters 243 W 43 N Y C
Irelaud Fred Dainty Duchess B R
Irwin Flo Keith's Cleveland
Irving Pearl Indian Lane Canton Mass
Italia 820 Dawson Brooklyn

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jacobs & Sardel Pantages Sacramento
Jansen Chas Bowery B R
Jolly & Wild Temple Graud Rapids
Jerrell & Co 2115 Cleveland Av Chicago
Jeannette Baby 480 Brooklyn
Jennings Jewell & Barlowe Majestic Paris Ill
Jerge Alsene & Hamilton 392 Mass Av Buffalo
Jess John W Gayety Hoboken N J
Jewell & Barlowe 3662 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson & Pelham Casino Algiers France
Johnson Sable Orpheum Budapest Indef
Johnson Clarence Hippo Ashton Eng
Johnson & Mercer 612 Joplin Mo
Jones Grants & Jones 2956 Dearborn Chicago
Jones Mande 471 Lennox Av N Y
Jones & Deely Poli's New Haven
Jones Johnnie 502 6 Av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jorden Alice Reeves' Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Bijou Racine Wis

K

Kalma & La Farlon 1337 E 111 N E Cleveland
Kane Leonard Bijou Superior Wis
Karrell 112 5 Av Chicago
Kaufman & Sawtelle Moulin Rouge B R
Kaufman & Kenilworth 236 E 35 Chicago
Kaufman Reba & Inez Orpheum Budapest Hungary
Keegan & Mack 1553 Bway N Y
Keeley Bros Hansa Hamburg Ger
Keeley & Parks 153 W 100 N Y
Kenna Chas 17 Orpheum Spokane
Keene & Adams Pantages St Joseph Mo
Kelfe Zena Airdome Chattsnooga Tenn

Kenney, McGahn and Platt

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Kelcey Sisters Post Battle Creek
Kendall Chas & Mamie 123 Alfred Detroit
Kenton Dorothy Monte Carlo France Indef
Kelso & Leighton 1549 5 Av Troy N Y

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Keeley Lillian Fashion Plates B R

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Keller Jessie Columbia Girls Co B R
Kimball & Donovan Bijou La Crosse Wis
Keunedy & Lee Gem Wash C H O
Kennedy Matt Sam Devere's Show B R
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
Kingsburys The 1553 Bway N Y
Kiralfo Bros 1710 3 Av Evansville Ind
Kitamura Japs Garrick Wilmington Del
Klein Ott Bros & Nicholson Rose Sydell B R
Knight Bros & Sawtelle 4450 Sheridan Rd Chicago
Knight Harlan & Co G O H Syracuse

4 KONERZ BROS.

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Week Jan. 10, KEITH'S, PROVIDENCE.

Klein George Hastings B R
Koners Bros Keith's Providence
Kramer Bruno Trio 104 E 14 N Y
Kraton John Hippo Ashton Eng
Kratons The 418 Straud Loudon Eng
Krunsch Felix Miner's Americans B R
Kurylio Edward J Poste Retante Warsaw Russia

L

Lake & Steveson Bon Tons B R
Lake John J Dainty Duchess Co B R
Lanigon Joe 102 So 51 Phila
Lancaster Mr and Mrs Tom New Castle Del
Lancaster & Miller Empire Spokane
Lane & O'Donnell Keith's Providence
Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Frivolities of 1919 B R
Lansford Jeanne Reeves' Beauty Show B R
Lansings The 210 No Broadway Baltimore
Larrivee & Lee O H Summerville N J
La Anto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Ford & Dunavent Orpheum Indianapolis
La Gusta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston
La Maze Bros 274 Barbrey Brooklyn
La Mont Janet Wash Soc Girls B R
La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Helen 34 Division Troy N Y
La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Av Albany
La Rose Bros 107 E 31 N Y
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Vine Edward Orpheum Kansas City
La Velle & Grant Orpheum Denver
La Zar & La Zar Co Majestic Birmingham Ala
Larellas Ploertz Hippo N Y Indef
Larose & Lagusta 789 2d Av N Y
Latine Milo Main Peoria Ill
Laveen & Cross 10 Orpheum Spokane
Lamb's Manikins 1209 Wilson Av Chicago
Lavards Lillian 1209 Union Hackensack N J
Lawson & Namon Pavilion New Castle Eng
Le Dent Frank 418 Strand London Eng
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
La Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americans B R
Leo Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Irene Majestic Dallas
Lee Frank Cracker Jacks B R
Leo Jolly Wash Boston
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leick & Keith Stockton Eng
Leigh Andrew Columbia B R
Leonard Chas F Gem Monongheila Pa
Leonard Eddie Cincinnati O
Leonard & Drake 1099 Park Pl Brooklyn
Leonl Ruby Cracker Jacks B R
Leslie Bert Orpheum Spokane
Leslie Hazel Cherry Blossoms B R
Lester & Kellett 318 Fairmount Av Jersey City
Lester Wm Brigadiers B R

Levitt & Falls 412 Cedar Syracuse
Lavolos The Pantages Kansas City
Lewis & Harr 141 W 16 N Y
Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Wash Brookline Mass
Lewis Harry Imperial B R

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JAN. 17, ORPHEUM, SPOKANE.

Lewis Lillie Knickerbocker B R
Le Witt Asbmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Linton Tom 1985 So Penn Denver
Lissner Harry Hastings B R
Livingston Comedy Trio Ringling Bros C R
Lincoln Military Four 679 E 24 Paterson N J
Lloyd & Castano 104 W 61 N Y
Lockan & Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
London's Four 201 No 3 Reading Pa
Lorain Oscar Proctor's Newark

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Mack & Walker Columbia Cincinnati
Mack Floyd 216 S Central Av Chicago
Mack Wilbur Columbia Cincinnati O
Mackey Frank Columbia B R
Macks Two Lady Buccaneers B R
Maddox Richard C Candy Kids Co
Makarenko Troupe Shea's Buffalo
Malcolm Emma & Peter Melrose Minn Indef
Mangean Troupe 120 E 127 N Y
Manhassett Comedy Four 259 W 22 N Y
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Mystic Maids Orpheum Livingston Mont
Marabini Luigi Keith's Phila
Marlo Trio Bennett's Ottawa
Manvro Vogels Minstrels
Mardo & Hunter Cosy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marimba Band Harry Lauder Special Co
Marine Comedy Trio 187 Hopkin Brooklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marion Dave Dreamland B R
Marnello Marnints Hippo N Y Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewin Duo Lyceum London Eng Indef
Martell A Brigadiers B R
Martell Maude 2063 Sutter San Francisco
Martell W Brigadiers B R
Martella & Asprll Bro 911 Eldrigde Av W Collingwood N J
Martha Mlle Los Angeles Los Angeles
Martin Dave & Percie Pantages Calgary Cal
Martin Wm Fashion Plates B R
Martinette & Sylvester Orpheum Omaha
Mascot Mobile Ala
Mason Mr & Mrs Sidney 236 W 39 N Y
Mathieus The Bowdoin Sq Boston
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elizabeth H Lid Lifters B R
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
Melnotte Twins & Clay Smith Chase's Wash
McInerney James Columbia B R
McAvoy Harry Brigadiers B R
McAvoy Dick & Alice 83 Ohara Av Toronto
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McConnell & Simpson 17 Haymarket Chicago
McConnell Sisters Orpheum Spokane
McDonald Michael Oh You Woman B R
McCree Davenport Troupe Ringling Bros C R
McGee Jos B Al Fields' Minstrels
McNamee Orpheum Portsmouth Va
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Meier & Mora 2226 Keokuk St Louis
Melody Lane Girls Orpheum Sioux City
Melrose & Ingram Orpheum Cleveland
Mendel 18 Adam Strand London
Menetekel 11 Bijou Lansing Mich
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B R
Merriman Sisters Marathon Girls B R
Merritt Hal Orpheum Memphis
Methren Sisters Bijou Brainerd Minn
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Milani & Du Bois Palace Htl Chicago Indef
Miller Ford 20 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Millman Trio Majestic Des Moines
Mills Joe B Lady Buccaneers B R
Milmars The 214 S Wash Kokomo Ind
Minstrel Four Morning Noon & Night B R
Minta & Palmer 1305 N 7th Phila
Minkel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montague Harry Fashion Plates B R
Montague's Cockatoos Idea Fon Du Lac Wis
Montambo & Bartelli Grand Indianapolis
Montgomery F 210 Thompson Av Gloversville N Y
Montgomery Marshall Orpheum New Orleans
Moran & Wiser Palast Leipsig Germany
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moree Mabel V Grand Nashville

PAULINE MORAN

Saw the old year out and the new year in at the Saratoga, Chicago, and hasn't been able to see anything since. "Never again." But that is what they all say. Jan. 23, Orpheum, Spokane. Address VARIETY, Chicago.

Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lou Fashion Plates B R
Morton West & Morton Star Charlerol Pa
Morton Ed Poll's Worcester
Morton Paul Rathskeller Jacksonville Indef
Morris & Morton Majestic Denver
Morris Edwin Reeves' Beauty Show B R
Mozarts Fred & Eva Folly Alhambra City Okla
Muller Maud 601 W 151 N Y
Mulvey Ben L 287 Richmond Providence
Murray & Mack Majestic Chicago
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Murray Elizabeth M Keith's Boston
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Mylie & Orth Plaza Phila
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Kliter 457 E Main Bridgeport
National Four Jersey Lilies B R
Nazarro Nat & Co 226 Lombard Phila

NAT NAZARRO

AND CO.

Featured on S.-C. CIRCUIT.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R

JOHN NEFF

AND

CARRIE STARR

Jan. 19, BENNETT'S, MONTREAL.

Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nichols Nelson & Nichols Majestic Montgomery
Neoman George Orpheum Savannah Ga
New Planophlends Meriden Conn
Newell & Niblo Trent Trenton
Newman Harry 1553 Bway N Y C
Niblo Victor Schumann Berlin Ger
Noble & Brooks Schenectady & Albany N Y
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette Orpheum Omaha
Norrises The 217 W 43 N Y
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y
Nosses Musical K & P 5th Av N Y
Nugent J C & Co Proctor's Utica

O

O'Brien J Miss New York Jr B R
Odell & Kinley 206 W 114 N Y
Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlow Gus 418 Strand London
O'Neill Ray B 328 22 Av Milwaukee
O'Neil Jas Empire B R
O'Neill Harry Empire B R
O'Neill Trio Orpheum Oil City Pa
O'Neill & Regeney 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orletta May Miss New York Jr B R
Orpheus Comedy Four Pantages Sacramento
Orr Chas F Cort Chicago Indef
Orth & Fern Colonial Lawrence Mass
Oswald Wm Miss New York Jr B R
Otto Bros 1553 Bway N Y
Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantzer Willy Orpheum San Francisco
Pantzer Jewell J Orpheum San Francisco
Pantzer Jewell 20 Orpheum Butte
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parvis Geo W 2422 Hancock Phila

PASQUALINA

(DEVOE)

"The Flower of Italy"

Parshley 24 E 41 N Y
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Dansville N Y
Pearson & Garfield Pantages Portland
Pearl Katherine & Violet Wine Women & S B R
Pederson Bros 635 Greenbush Milwaukee
Pepper Twins Grand Denora Pa
Pealson Gilbert Cracker Jacks B R
Paulinetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 101 Westminster Av Atlantic City
Peltier Joe Garden Buffalo
Pearce Sisters Three 725 Lane Seattle
Pecks Four Royal San Antonio Tex
Percival Walter C 1553 Bway N Y
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Pero & Wilson Miles Indianapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

Piano Four 100 Morningside Av W N Y C
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages Vancouver B C
Pioscoffa Family Cracker Jacks B R
Pisano Fred A 36 West Gloversville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girls B R
Potter & Harris Majestic Shreveport La
Potts Ernie & Mildred 701 E 6 Minneapolis
Potts Bros & Co Shea's Toronto
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Mae Reeves' Beauty Show B R
Prices Jolly 10 Porter Boston
Primrose & Polhoff Avenue Girls B R
Primrose Quartette Folly Oklahoma City Okla
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Brooklyn
Pucka Two The Majestic Johnstown Pa
Purvis Jimmy New Century Girls B R

Q

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Rafael Dave Ave B St Louis
Ranney Adele Sam Devere Show B R
Rastus & Banks Hippo Oldham Eng

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS,"
JAN. 10, HAYMARKET, CHICAGO.
Direction, PAT CASEY.

Ranf Claude 4035 Robey Chicago
Ray & Nice Keith's Cleveland
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R
Ransley Mabel Orpheum Ogden
Raymond Clara Imperial B R
Raymond Alice Empire Leeds Eng
Rawson Guy Bon Tons B R
Readings Four Orpheum 'Frisco
Ready G Ellis Nowlin Circus
Reaves Roe 1553 Bway N Y
Reded & Hadley Tiger Lilies B R
Redford & Winchester Cook's Rochester
Redway Tom 141 Inspector Montreal
Reed & Earl Lyric Palestine Tex
Reed Bros Orpheum Dubuque Ia
Reid Pearl Columbia B R
Reed Chas E Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Bijou Quincy Ill
Reid Jack Clark's Runaway Girls B R
Reiff Clayton & Reiff Orpheum Newark N J
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalle The c/o Levy 2053 Bway N Y
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four 11 K & P 5th Av N Y
Rice Frank & True 706 So 48 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards Sadie Moulin Rouge B R
Richmond Maura Circuit Tacoma Wash

ALICE ROBINSON

With a twinkle in her eye and a tingle in her voice. Address VARIETY, Chicago.

Riggs Charlie Bon Tons B R
Ring & Bell Metropolitan Minstrels Indef
Ringling Great Poll's Wilkes-Barre Pa
Ritchie Gertie 213 Grey Buffalo
Rhoades & Engel Jolly Girls B R
Robbins Billy C Reeves' Beauty Show B R
Robinson Eugene Alhambra N Y
Robinsons The Palace Ft Williams Ont Can
Robisch & Childress National San Francisco
Rocomora Suzanna G O H Pittsburg
Rock & Rol 1610 Indiana Av Chicago
Rodgers & St Clair 21 No 50 Phila
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rooney Sisters Royal Court Liverpool Eng
Rosalres The 17 Polytcama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross & Lewis Empire Edinboro Scot
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel G O H Cincinnati
Russell-Noss Bertha 172 W 77 N Y
Russell & Church G O H Pueblo Col
Rutherford Jim & Co Majestic Butte
Rutledge Pliny F & Co Greenpoint Brooklyn
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Sabel Josephine Palace London Eng
Salmo Juno Union Strasburg Ger
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1827 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere Majestic La Crosse Wis
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y

WALTER LESLIE

SCHRODE and MULVEY

JAN. 19, MAJESTIC, MILWAUKEE.
Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Schilling Wm 283 5 Av Brooklyn
Scott & Yost Majestic Chicago
Sawyer Harry Clinton Mardi Gras Beauties B R
Seymour Sisters 2425 N Napa Phila
Shean Lou L 18 Mission Salt Lake
Shelbey Trio Family Lancaster Pa
Sheldon Viola Hastings B R
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms & Co Willard Alhambra N Y
Slater & Finch 10 N 8 Vincennes Ind
Small Sloane & Sheridan Pantages Spokane
Smith & Arado Main Peoria Ill
Smith & Brown 1324 St. John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snowden Marie Orpheum Portsmouth O
Solar Willie 1553 Bway N Y
Somers & Storke Elks Club Duluth Minn
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Colonial N Y
Sprague & McNeece 682 No 10 Phila
Sprague & Dixon Bell Newport News Va
Springer & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER.

SPISSELL

BROS AND CO.,
JAN. 10, COLONIAL, NEW YORK.

St. Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Sutter San Francisco
St Onges Fred & Co Hippo Leeds Eng

Minnie St. Claire

HATHAWAY'S, NEW BEDFORD, JAN. 8.
KEITH'S, PROVIDENCE, JAN. 10.

Stadium Trio 223 Scott San Francisco
Stafford & Stone 624 W 139 N Y
Stagpooles Four Colonial Indianapolis
Stanley Vincent F Oh You Woman B R
Steger Bessie Fifty Miles From Boston Co Indef
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R

M. STRASSMAN

Attorney, 853 Broadway, New York.
Theatrical Claims. Advice Free.

WEIGHING LESS AND WEARING LONGER

Than any of the heavy old-fashioned canvas covered wood trunks has given the "BAL" FIBRE TRUNKS a permanent place in the lead. Wood trunks can never be manufactured to weigh as light as fibre trunks, because they need too much iron, tin and slats to strengthen their weaknesses and as ⅛ in. of vulcanised fibre is as strong as ⅞ in. of wood, there is no hope for wood in a strength competition.

Wood is ancient. Fibre is modern. Which are you?

WILLIAM BAL, Inc.

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210 West 42nd Street, New York

BAL TRUNKS

Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stipps Musical Majestic Ft Worth
Stoddards Musical Bijou Bayonne N J
Stone Jumping Great 320 Ralph Brooklyn
Stone Wizard Olympia Liverpool Eng
Stuart & Keeley 2305 Brookside Av Indianapolis
Stubblefield Trio 5808 Maple Av St Louis
Stutzman & May 619 Wash Williamsport Pa
Sugimoto Troupe Liberty Phila
Summers Allen 1956 Division Chicago
Summers Claude R 1553 Bway N Y

WM. F. JIMMIE

SULLY AND HUSSEY

"The Messenger Boy and the Sportsman."

Sunbeams Three Avenue Girls B R
Swain & Ostman Vans Minstrels
Sytz & Sytz Family Butte

T

Taylor Carey E Casino Louisville Indef

SILENT TAIT

AND AMEE.
European Eccentric Novelty Act.

Taylor Fred Brigadiers B R
Tempest Sunshine Trio 17 Orpheum Sioux City
Temple Quartette Auditorium Lynn

TAMBO AND TAMBO

Double Tambourine Spinners.
JAN. 10, AMERICAN, NEW YORK.

Temple & O'Brien 16 W Duluth Minn
Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco

EVA TAYLOR

AND HER COMPANY.
JAN. 9, ORPHEUM, LOS ANGELES.

Terry Twins 167 Dearborn Chicago
Texico Bush Temple Chicago
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thurston Lyceum Toledo
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 895 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8 Av N Y
Toney & Norman Orpheum Portsmouth Va

TORCAT

AND FLOR D'ALIZA
Week Jan. 10, PANTAGES, SEATTLE.

Tops Topsy & Tops Poli's New Haven
Torcat & Flor d'Aliza Pantages Seattle
Touhey Trabnel A Ellis Nowlin Circus
Troubadours Three
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B R
Tuttle & May Gaiety Knoxville Tenn
Tweedley John 242 W 48 N Y
Twentieth Century Co Greenpoint Greenpoint N Y
Tydeman & Dooley 121 Elm Camden N J

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fannie 16 Orpheum 'Frisco

V

Valdare & Varno 193 Galena Aurora Ill
Valetta & Lamson 1329 St Clair Av Cleveland
Van Billy 17 Bronx N Y
Van Hoven Anderson Louisville
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Vardon Perry & Wilbur 17 Empire Middlesboro Eng
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vedder Lillie Innocent Maids B R
Vasco 41a Acre Lane London Eng

CHAS. AND FANNIE VAN

Assisted by CHAS T. LEWIS,
"A CASE OF EMERGENCY."
JAN. 10, KEITH'S, PROVIDENCE.

Vass Victor V 25 Hanklns Providence
Vedder Lillie Cracker Jacks B R
Veronica & Hurl Falls Orpheum Portland
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivians Two Grand Pittsburg
Viola & Bro Otto 123 Montauk Av Brooklyn
Voelker Mr & Mrs Frederic Orpheum 'Frisco

W

Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cocatoos c o Parker Abilene Kan
Walheiser Walter 1918 86 J Bedford Ind
Walker Nella Columbia Cincinnati
Walmsley Frank Empire B R
Walsh Harry Hastings B R

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
JAN. 10, ORPHEUM, MOBILE, ALA.
Direction, PAT CASEY.

Waltzer Twins 654 So Main Akron O
Ward Marty S Tiger Lillies B R
Warren Bob 1308 So Carlisle Phila

WATSON AND LITTLE

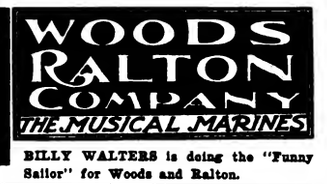
"A MATRIMONIAL BARGAIN."
UNITED TIME.

Watermelon Trust Sam Devere's Show B R
Waters Tom Anderson Louisville
Watkins William Big Review Co B R
Watson Sammy Orpheum New Orleans
Weadick & La Due Met Circleville O
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Harry L Keith's Cleveland
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co 101 E 95 N Y
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew 213 Shawmut Av Grand Rapids
Wentworth Vesta & Teddy K & P 5th Av N Y
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Denton Majestic Ann Arbor Mich
West Jno A & Co 59 W 66 Chicago
Whitman Bros 16 National San Francisco
White Cora Empire B R
White Al Orpheum Sioux City
White Harry 1003 Ashland Av Baltimore Md
White & Simmons Anderson Louisville
Whitehead & Grierson Wigwam San Francisco
Whiteside Ethel Bijou Jackson Mich
Whitney Tillie 36 Kane Buffalo
Wilcox & Gilmore State Trenton N J
Wild Jolly & Co Temple Grand Rapids
Winkler Kress Trio Taunton Taunton Mass
Williams Chas Majestic Dallas
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Irls Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert 1330 W 12 Chicago
Williams & Mayer 1402 E 10 Indianapolis
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Williams Frances Proctor's Forth Amboy N J
Willis Tom Bon Tons B R
Wills May Orpheum Ogden
Wills Nat K & P 5th Av N Y
Wilson Bros Hathaways New Bedford
Wilson Frank Hammerstein's N Y
Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD
AND
MINDELL KINGSTON

WEEK JAN. 10, MAJESTIC, CHICAGO.

Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila



BILLY WALTERS is doing the "Funny Sailor" for Woods and Ralton.

Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 769 E 156 N Y C
Withrow & Glover 223 W 44 N Y C
Wixon & Kelly 30 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl Chicago
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Work & Ower Poli's Bridgeport
World & Kingston Majestic Chicago
Worthley Abbott & Minthorne Majestic Montgomery
Wright & Dietrich Temple Rochester
Wyckoff Fred Bijou Flint Mich

Y

Yuckley & Bunnell Olympia Lynn
Yaw Don Tin 119 E Madison Chicago
Young & Young State Trenton N J
Young Ollie & April 58 Chittenden Av Columbus O
Younger Bros Orpheum Edmonton Can

THE BUSIEST ACT IN VAUDEVILLE.

OLLIE YOUNG and APRIL

BIJOU, DECATUR, JAN. 8d.

Z

Zam Trio Waverly Htl Jacksonville Indef
Zanettas The Orpheum Ogden
Zanfrellas The 131 Brixton Rd London S W Eng
Zazel's Living Statues Imperial B R
Zazell Vernon & Co Scala Copenhagen Denmark
Zinnaman Geo Bijou Quincy Ill
Zech & Zech 48 Franklyn York Pa
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

Weeks Jan. 10 and 17.
"L. O." indicates show is laying off.

Al Reeves' Beauty Show Gayety Omaha 17 Gayety Minneapolis
Americans Howard Boston 17 Columbia Boston
Avenue Girls Lafayette Buffalo 17 Avenue Detroit
Behman Show Empire Cleveland 17-19 Gayety Columbus 20-22 Apollo Wheeling
Big Review Folly Chicago 17 L O 24 Star Cleveland
Bon Tons 10-12 Gilmore Springfield 13-15 Empire Holyoke 17 Murray Hill N Y
Bohemians Standard St Louis 17 Empire Indianapolis
Bowery Burlesquers Metropolis N Y 17-19 Gilmore Springfield 20-22 Empire Holyoke
Brigadiers Avenue Detroit 17 Folly Chicago
Broadway Gaiety Girls Casino Bklyn 17 Empire Bklyn
Century Girls Star Toronto 17 Lafayette Buffalo
Cherry Blossoms Bijou Phila 17-19 Luzerne Wilkes-Barre 20-22 Gayety Scranton
College Girls Garden Buffalo 17 Gayety Toronto
Columbia Burlesquers Gayety Toronto 17 Corinthian Rochester
Cosy Corner Girls 8th Av N Y 17 Casino Bklyn
Cracker Jacks Murray Hill N Y 17 Casino Phila
Dainty Duchess Corinthian Rochester 17-19 Mohawk Schenectady 20-22 Empire Albany
Dreamlands Star Milwaukee 17 Dewey Minneapolis
Ducklings Monumental Baltimore 17 Trocadero Phila
Empire Burlesquers 10-12 Gayety Scranton 13-15 Luzerne Wilkes-Barre 17-19 Folly Paterson 20-22 Bon Ton Jersey City
Fads & Follies Music Hall N Y 17 Westminster Providence
Fashion Plates Trocadero Phila 17-19 Gayety Scranton 20-22 Luzerne Wilkes-Barre
Fay Foster Century Kansas City 17 Standard St Louis
Follies of the Day 10-12 Empire Schenectady 13-15 Gayety Albany 17 Royal Montreal
Foddies of N Y & Paris 10-12 Empire Albany 13-15 Mohawk Schenectady 17 Olympic N Y
Frolicsome Lambs Dewey Minneapolis 17 Star St Paul
Ginger Girls Olympic N Y 17 Star Brooklyn
Girls from Happyland Casino Phila 17 Gayety Washington
Golden Crooks Waldman's Newark 17 Gayety Hoboken
Hastings Show Gayety Washington 17-19 Apollo Wheeling 20-22 Gayety Columbus
Irwin's Big Show Casino Boston 17 Columbia N Y
Irwin's Gibson Girls Westminster Providence 17 Metropolis N Y
Irwin's Majestics Columbia N Y 17-19 Empire Albany 20-22 Mohawk Schenectady
Imperials 10-12 Folly Paterson 13-15 Bon Ton Jersey City 17 Howard Boston
Jersey Lilies Gayety Louisville 17 Gayety St Louis
Jardin de Paris Empire Chicago 17 Star Milwaukee
Jolly Girls 10-12 Bon Ton Jersey City 13-15 Folly Paterson 17 8th Ave N Y
Kentucky Belles Columbia Boston 17-19 Empire Schnectady 20-22 Gayety Albany
Knickerbockers Majestic Kansas City 17 Gayety Omaha
Lid Lifters Gayety Hoboken 17 Music Hall N Y
Lady Buccaneers L O 17 Bijou Phila
Marathon Girls Empire Toledo 17 Gayety Detroit
Mardi Gras Beauties 10-12 Gayety Columbus 13-15 Apollo Wheeling 17 Gayety Pittsburg
Masqueraders Alhambra Chicago 17 Euson's Chicago
Merry Maidens Royal Montreal 17 Star Toronto
Merry Whirl Star & Garter Chicago 17 Standard Cincinnati
Miss New York Jr People's Cincinnati 17 Empire Chicago
Morning Noon & Night 10-12 Luzerne Wilkes-Barre 13-15 Gayety Scranton 17-19 Gayety Albany 20-22 Empire Schenectady
Moulin Rouge 10-12 Gayety Albany 13-15 Empire Schenectady 17-19 Bon Ton Jersey City 20-22 Folly Paterson
Pat White's Gaiety Girls Buckingham Louisville 17 People's Cincinnati
Parisian Widows 10-12 Apollo Wheeling 13-15 Gayety Columbus 17 Empire Toledo
Queen of the Jardin de Paris Star Brooklyn 17 Gayety Brooklyn
Rentz-Santley Gayety Boston 17 Gayety Baltimore
Rialto Rounders Standard Cincinnati 17 Gayety Louisville
Rice & Barton Gayety Milwaukee 17 Alhambra Chicago
Robinson Crusoe Girls Gayety Baltimore 17 Gayety Phila
Rose Hill Euson's Chicago 17 Empire Cleveland
Rose Sydell Gayety Pittsburg 17 Garden Buffalo
Runaway Girls Gayety Minneapolis 17 Gayety Milwaukee
Sam Devere L O 17 Star Cleveland 24 Academy Pittsburg
Sam T Jack's Star St Paul 17-19 Des Moines 20-22 St Joe
Scribner's Oh You Woman Gayety Phila 17 Waldman's Newark
Serenaders Gayety Brooklyn 17 Metropolis N Y
Star & Garter Gayety Detroit 17 Star & Garter Chicago
Star Show Girls Bowery N Y 17 Empire Newark
Town Talk Star Cleveland 17 Academy Pittsburg
Tiger Lilies Empire Indianapolis 17 Buckingham Louisville
Trocaderos Gayety St Louis 17 Majestic Kansas City
Umpire Show Empire Newark 17 L O 24 Trocadero Phila
Vanity Fair 10-12 Mohawk Schenectady 13-15 Empire Albany 17 Casino Phila
Washington Society Girls Empire Bklyn 17 Bowery N Y
Watson's Burlesquers Lyceum Washington 17 Monumental Baltimore
Wine Woman & Song 10-12 Des Moines 13-15 St Joe 17 Century Kansas City
Yankee Doodle Girls Academy Pittsburg 17 Lyceum Washington

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Ashley Edgar
Augers The
Adams Mabelle
Ainsley Josephine
Anderson Fred
Armstrong E K
Allen Dwight (C)
Ashley Herbert
Auriemma
Astor Louis
Ardell Lillian
Adler Flo (C)
Abel George
Adams L P
Arthur Paul (C)
Ashley Lillian
Ardarth Stella
Alberga Two
Alhartus & Altus (C)
Arnim & Wagner (C)
Aldo Fred
Alexander & Scott (C)
Alta Beta Trio (C)
Austins Tossing (C)
Baird B
Bender Harry
Bertram Helen
Beautvier Wm
Barbaretto B
Breedenbach Frank
Barrison Lola
Burke Billie
Bailey O D
Bragdin Guy T
Backhan Lillian
Bates Frank
Beck G
Beuver Fred
Buckner
Barton Harry Hookey
Bartie Eva
Burrell Barbaretto & Co
Brown Martin
Buckley Louis C
Bennet Bert (C)
Boutin C G
Burke D
Barrett Gertrude
Bornell Nat R (C)
Brachard Paul
Breen Harry (C)
Buck Mr
Burkhart Charles (C)
Bertoss Lina (C)
Brady William (C)
Behees Those
Bob-Tip Co
Bandy Mrs G W
Barry Kathleen (C)
Blossom Rose (C)
Bartelli Buster (C)
Bowen Harry
Barnes Al
Belmont Harry
Boyd & Allen
Bowman Billie (C)
Belle May (C)
Bernhardt Lillian (C)
Blake Nena
Herton Bessie
Bowman Billie
Boos Blanche (C)
Beers Leo (C)
Billabury John H
Barlowe Frederick
Barton Mrs W
Bonita
Bevana Alex (P)
Burns & Clark (P)
Bordley Chas T
Bush Jack
Barton Chas F
Bannan Charles
Bannan Joseph
Busch Mrs (P)
Brown George (P)
Baker Myron (C)
Bates & Levy (C)
Bradley Edith (C)
Bedini Mlle (C)

Carson Flora (C)
Casedy Mable (C)
Coran Tom
Comer Imogene
Chisholm Chas E
Cook Joe
Cook & Stevens (C)
Courneen W Rogers
Connelly Anna & Effie
Cushman Wm F (S F)
Crockford Jessie (S F)
Clark Ruble (C)
Clark Chas K (C)
Carr George (C)
Clark A J
Church Grace (C)
Cornish W A (C)
Clito & Sylvester
Conway Ivy
Carroll Thomas (C)
Case & Co Harvey (C)
Cunningham Jean (C)
Carlton Billy (C)
Christina Frits (C)
Callan Lillian D
Clifford W G
Coughlin Grace M (C)
Comam Ed J (C)
Carr Carolyn (C)
Carroll Tom (C)
Cotton Lola
Cardownie Sisters
Channing Chas K
Cappens L M (C)
Carter Capt Nick (C)
Columbia Trio (C)
Chester Ida

Crandall Miss La
Creasay Harry
Conklin Al
Courtney & Dunn
Carroll & Baker (C)
Clarence Sisters (C)
Cooke & Rothert (C)
Christy Lewis
Cameron Al
Caswell & Arnold
Callouette Octave
Corrigan James
Canarles Prof (C)
Cronin Catherine (C)
Catlin George (C)

Drina Max
Douglass Chas N
Damann Carl
Drew Dorothy
Dunk R H
DeCordoble Bleecher
Duvall Brothers (C)
DeLand Helen (C)
Dagmar Alexandra (C)
Dare Grace
Dayton Lewis
Dunn V M
De Veau Nellie
Densmore Beth
Dickerson Richard (C)
Dowling James J
Delmar Mae
De Voy Emmet
Dilworth Ollie W (C)
Dean Wanda (C)
Derby Gladstone (C)
De Vine & Williams (C)
De Mar Grace (C)
Dale Theresa (C)
Defrey Gordon (S F)
Dale Sisters
Donaldson Ruth (C)
Dynes Daddy
De Loris Chevalier
Dale Marie G (C)
Dale Mark T (C)
De Faya Musical (C)
De Baum John F
Donovan Fannie
Dully Thomas (C)
Doyle Bart
Dacre Louie
Dugan Tiffany Co
Dooley J Francis
Doblado's Sheep (S F)
Daily Belle (C)
De Maine August (C)
Demons Three
Dale Marie
De Vine James
Dow & Dow
Du Vries Sam
Dursnd Belle
Dresser Louie (P)
Daly & O'Brien
Dynes Chink
Dixon Bros (C)
Duryes May (C)
Daly Mad (C)

Eltinge Nellie
Easterly Fred S (C)
Emmet Katherine
Edwards Ernest (C)
Edwards & Ward
English Bessie Mae
Elwyn Lorne
East Fred (C)
Evans George
Ellis Charles (C)
Esterbrook Fred
Emmy Karl (C)
Esposito Vincint
Elmer Fred
Edmunds Mile (C)
Eldridge Robert
Ebright Frank (C)
Emmy Madame (C)
Evers George
Eddy Philip R
Ernest Harry (C)
Ellies O F (C)
Esworth Marie
Edwards C Ernest
Elliott Mrs W J (C)

Fields Same
Fink Ned
Fucg Sisters
Florian Joseph J
Fein Lew
French E L
Faccioto Tom (C)
Fish Agnes C
Farmer Constance
Felucare Charles
Fox Harry (C)
Fisher B C (C)
Forde Edwin
Fuller George (C)
Frederick Josephine
Fitzgerald Dick
Florede Nellie
Fay Miss Alvin
Frozo Trio (C)
Fay Elsie (C)
Farley John
Franklyn Wilson
Faust Bros (C)
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Foreman Edgar
Faguin Gary
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Herman J H (C)
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Johnson Anton
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Koler Harry I
Kelcey Alfred
Kramer A (C)
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Keatons The
Kleine Arthur
Kent Louise
Kronemann Bros
Kaufman Bros
Kent Louise (C)
King Jack (C)

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Lester N Sidney
Lee Henry
Lavine Arthur
Leain Bessie
Leclere Moise J
Le Valadons
Langblin Anna
Latell Edwin
Lorraine & Dudley
Luby Edna
Laurent Marie (C)
Lahl Edward (C)
Lavadaus The
Le Clair John
Liven Harry
Leonard James
Long W P D
Lancaster & Miller
Le Roy James (C)
Lavine Arthur
Little Christine (C)
Lowe Alice (C)
Lavarde Lillian
Laurient Marie (C)
Little Henry (C)
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LaVine Sam
Lloyd Herbert
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La Mont Fred (C)
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Luken Al (C)
Lewis J Prince (C)
Losson Georgia (C)
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MacArthur O E
Mahoney Mrs (C)
Moore Fred (C)
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McCauley Robert (C)
Metzgar C B (C)
Mack & Elliott (C)
Morrisses Three
Moneta Five
Maxwell Elliott
Marseilles (S F)
Marashal Selma
Moray Charlotte
McAvoy Chas (C)
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Morris & Morris
McGoin Josephine
Marcel & Merman (C)
Manning Marie (C)
Milliard Billy (C)
Murray Eddie (S F)
Melville Dorothy
Martyn Victor
Miller Jr Edward
McDonald W R
Mudge R C
Mozarts The (C)
Murphy J F (C)
Martin Norman B (C)
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May Ethel (C)
Mohr Audry (C)
Merrian Billy (C)

Normans Harry B (C)
Nelson Ida Marie (C)
Nixon & Moran (C)
Newmans The (C)
Nichols & Croix
Norton Mayle (C)
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Nadonely
Noble Mr & Mrs Wm
North Bobby
Norton Ned Cork
Noss Francis (P)

Oweller O F
Oberman Ada H (C)
Olmstead L E (C)
Osteman Chas (C)
O'Boyle Joseph (C)
Orth & Fern
Odell & Kinley (P)
Odell Tommy
Olcott Charlie (C)

Pealey L B
Pfell & Maywood
Perry Lew
Perry Sisters
Primrose T
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Parker Victor
Price Chas
Phillipps Bessie
Phillips Harry (C)
Perlman Herman
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Pauly Harry W (C)
Pearl C O (C)
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Rivers Grace
Reese Allen K
Rankin Walter A (C)
Rayno Archie
Rusco Nat (C)
Rooney Pat
Rose Julian
Reid & Morton (C)
Ross Dave
Raffin Joe (C)
Rickson Robert (C)
Raderloff Florence (C)
Roos R C (C)
Raffin T
Russell & Held
Rivoli Caesar
Ross Thos B
Roberts & Downey (S F)
Ryacraft Fred (C)
Rees Tom (C)
Roberts Leo (C)
Raimund James B (C)
Ripon Alf
Rialnor & Co
Ryan Maud (C)
Rodrigues Mathilda (C)
Rhony Bob (C)
Rivers W (C)
Roche J C (C)
Roberts Mr
Remington Earl (P)
Rutledge Pelva
Rio Otto
Rierden & Gallagher
Rivers & Rochester
Reiff Bros & Murray
Randoll Dorothy
Rigga Ben
Rierden & Gallagher (C)
Rubens H J (C)
Rainbow Sisters (C)
Robinson Blossom (C)
Ramsdell Thela (C)

Stewart Ed
Shaw Alex
Smith Dick
Seymour Pete
Stanley Vera
Smith Luther I
Summers Dick
Swindell Archie
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Swarthout W U
Stein W D
Schwarts Louis
Sternes Florence
Steuman Frank
Shuartwood George
Sandow & Lambert
Stern Sam
Smith Bernard
Smith Bessie
Simpson Cheridah
Spencer Hugh (C)
Stevenson Harry (C)
Sutherland & Curtis (C)
Smith Henderson (C)
Schmidt P H
Saona Harry
Smith Frank P
Stewart Harrison (C)
Schiman Ed (C)
Semmers & Lowers Co (C)
Sanford Erskine (C)
Shelby Tom
Smally Victor
Steward Joseph (C)
Smith Henderson (C)
Smith Anthony
Smith Mrs Sylvester (C)
Sholes Williard (C)
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Shrodes C
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Stagpoolas Four (C)
Scott John (C)
Steele Sisters (C)
Smythe Eddie
Showers Nellie
Sadoe H
Sullivan John L
Spadden & Hesson (P)
Sloan Blanche (P)
Seymour Pete & M (C)
Severns Margaret (C)
Snell Elsie (C)
Stone Sidney (C)
Smedly George (C)
Smith Mildred (C)

Trovato Signor (C)
Temple Dick
Theo Mlle (C)
Thatan Jean
Thomas Cora (C)
Trixola & Robinson
Turner & Campbell
Tweedley John
Tenley Elmer
Thayer Royalo (C)
Talbot Edith
Taylor Ella
Thurston Leslie
Thurston Miss
Trix Alma
Travers Belle (S F)
Tilyou George
Thomas Fred S (C)
Tiardo Claude (C)
Tambo & Tambo
Terry Twins (P)
Tate Robert
Thurston Miss

Uoos Ollie
Uttsea Madame

Vitler Jack
Van Becker Elida G (C)
Vogel H A (C)
Veolette & Old
Valora Josephine (C)
Vinard J B (C)
Venetian Street Musicians (S F)
Vivian Annie
Van Clief Matt
Von Zieber Baroness (C)
Von Serley Sisters
Van George (C)
Vaughn Dorothy (C)
Vaggis The (C)
Venton Horace (C)

Valentine L (C)
Valder Marion
Van Billie

Weston E W
Wren Low (C)
Woring Nellie
Winters Bank
Ward Hap
Winston Juliet
Wilkie Irving
Wilson Jos Alt
Welber Eddie (C)
Woodbury Fred
Whitestone Nat
White Charlotte
Wood Mrs W B
Witchie Katherine (C)
Wray & Ray
Wilson Frank (S F)
Webster Mack D
West J Rayer
Wrothe Ed Lee
Wheelock Chas
Whallen Mike S
Wilson Grace (C)
White A W (C)
Williams Hazel K (C)
Watters Ann
Wood Otis
White Jessie
Westin Grant
Wainstock Morris
Wild W C
Williams, Sim & Walker
Weston & Wood Trio (C)
Wlademeroff Princess (S F)
Wise & Cohn
Waynewood Beatrice
Watson Lily
Welch & Maitland (C)
Warfield Dixie Marie (C)
Williams George (C)
Wilsons Musical (C)
Wild Al H (C)
Whitney Tillie (C)
Washburn Alberta (C)
Woods & Woods Trio (C)
Wisberg Sam (C)
Williams Gus
Winfield George
Warfield Dixie
Ware Walter
Wells Maxine
Wild W C
Young Phil
Young James

Zams Zat (C)
Zeno Will

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Unless otherwise noted, the following reports are for the current week:

CHICAGO

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AMERICAN (William Morris, Inc., manager; agent, direct).—Mr. and Mrs. Clark, scheduled to open, failed to appear Monday afternoon, causing the show to run an act short; Cartmell and Harris started things off nicely with clever footwork, scoring big hit. Although every possible obstacle necessary to kill his act appeared Ralph Johnstone finished solid hit; Joseph Sheehan sang three songs and finished strong. Sidney Drew and Co. also landed. Charles Sweet opened intermission and made them laugh plenty. McWaters and Tyson kept the hit thing going, grabbing off a big one for themselves as did Fred Niblo with his rapid fire monolog. Kara closed the show, holding over; those who had not seen him last week liked him; the rest of the packed house went out to laugh at the cold weather. O'CONNOR.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Bill little below standard, possibly due to the fact that Minnie Dupree and Co., the headline act, lacks particular merit. Miss Dupree is clever enough but is not fitted in this sketch. Frank Fogerty scored usual hit. McKay and Cantwell, same as when last here and went big. Ida Fuller closed the show with her spectacular dances. Musical Outlys up among the feattres deserved the preeminence. Davanna, and Gould sisters (New Acts), on very early. The Amoros Sisters, hit. For the position, Dolly Connolly and Percy Wenrich (on fourth) were liked. Tony Wilson and Mlle. Heloise, fifth, very good. Amy Butler, sixth, good. MERRY.

SITTNER'S (Paul Sittner, mgr.; agent, S-O).—8-9: Little Hip, The Francellas, Joe Ketler and Co., Lloyd and Whitehouse, James A. Reynolds, Golden Gate Quintet. Bill week ending 2 splendid one. Shean and Warren, headlined, closed the show and proved a big feature in "Quo Vadis Upside Down." Four Jordans opened with an aerial "teeth act," good. Its value at Sittner's was lessened by the Balton Troupe having appeared there recently. Haverly and Wells have a talking act, bright and snappy and should be a hit on big time. It is hardly suited for a Sittner audience. At one point Haverly recites a long (and for that reason only tiresome) recitation. Hamlin and Noyes, on third, big hit despite the plot is not made clear. Miss Hamlin's work overcomes the defect and makes the act good for the class of houses. Mullino Trio, ordinary, musical. Three Methven Sisters, novelty song act. It should make a hit on medium time, and was in great favor, fifth place.

FOLLY (John Fennessy, mgr.).—Dave Marion and his "Dreamland Burlesquers" are holding down the boards at the Folly this week with a new two-act piece called "Divorceland." Marion is one of the few men on the circuits who can come to Chicago and always certain to get the money. His reputation is established here. Were he unknown he could build one up with his present show, which is without doubt one of the cleanest laugh landers the Folly has held for some time—perhaps since Marion's visit last season. With the exception of a few necessary "damns" and "hells" the show hasn't a suggestive bit throughout. Practically the same names adorn the program as it held with last season's "Dreamland." One in particular, George Pierce, will be remembered as holding down a minor part with the old aggregation. This season Pierce seems to have found out what he was built for. Doing a Bowery tough with a corking good makeup, Pierce puts over one of the best characters in the line up in excellent shape. Pierce has the right idea of the "hick" dialect, and stands out strong. William Lawrence, as the Hebrew, holds down his part as well as ever. Instead of his specialty with Mark Thompson in the olio, as before, the duo sing one of their songs in Marion's act, shown after the first part. This seems a better arrangement. Fred Collins, "straight," will run neck and neck with the best and away ahead of the majority. Perfect enunciation is scarce in burlesque; Collins has it. Harry Sheppell filled in nicely doing Irish in the first part, and scoring a big hit in the olio with Percy Bennett, who handled a minor role throughout the show. Bennett's piano playing brought the house to action, and the pair finished a big hit. Sheppell offered some comedy as the old Irish father, but the material fell a trifle short. After a change to Italian, he sang a song that was the hit of the act. Dave Marion as "Snuffy" walked on after about twenty minutes of singing, and started things going right. Marion made them laugh, and they didn't come in twitters or smiles, but loud guffaws. Agnes Rehler made a neat appearance, and with Loui Rice had the honors in the female department. The plot is well built and runs to the last curtain. A bunch of new numbers are offered, all well worked up by the comedians. "Moon, Moon, Moon," was the best in the first part, Marion adding several extemp. verses on people in front as subjects. Occasionally a character woman in a well-studied makeup walked across the stage carrying something but never uttering a word. This was a sure fire laugh on appearance alone. The finish of the first part, "The Great White Way," could hardly be expected to go big in Chicago, since it relates to New York, and the two cities are not on speaking terms. Considering this, the way it should have gone and the way it went, are different. It is about the classiest finish we have seen this season, although Edmund Hayes in "The Umpire" has one quite as good. The chorus were evidently selected for appearance and singing. They pass master on both with ease. After a ten minute intermission Marion and the rest of the show present a few scenes from East Side life. As an olio act, this is second to none. Collins as the typical cop is shown in an argument with Marion, Lawrence, Thompson and Pierce. Marion works the bit up. It was easily the big laughing part of the show. One thing was missing, "Walk, Walk, Walk." The second part is a hotel scene, the characters remaining the same with the exception of Pierce, who dropped the "hick" to become the proprietor. It would have been better were he left the "hick," for he secured no more laughs after the olio. It is not a comedy part. Marion was there, however, at all times, and supplied plenty of fun. More original and well staged numbers were handed out, "Follow Your Master" going the biggest. Although the program promised Loui Rice to supply a "classic dance of ancient Athens," entitled "The Awakening," Miss Rice did not. If this were meant to be a "cooch" or "Salome," some one should have credit, for the Folly has been "cooching" itself enough this season. Besides, the Marion show doesn't need one. After distributing clean and wholesome comedy for two hours, a "wiggle" might upset the whole business. Many will probably wonder if "Divorceland" is as good a show as "The Red Moon." It's hard to tell. "The Red Moon" looked better, but "Divorceland" gets the laughs, and will get the money. It's a typical "Marion show," well written, well staged, and well played. O'CONNOR.

KEDZIE (Wm. Malcolm, mgr.).—The Kedzie is rapidly making some one rich, and is dubbed "The Gold Mine," although that title belongs to the National, San Francisco. This week's show is a strong one. Business keeps right up to the record mark. After the pictures come Cogan and Bancroft, who started nicely. Warren and Francis, working in "one," deserve credit for the hit made with their acrobatic act under the difficulties of that position, they were forced to work in. The duo should have more room, but this did not seem to fease them. Jewell's Manikins landed solid, in a nice spot. The one big hit of the bill proved to be Charlotte Ravenscroft. Miss Ravenscroft has a "single," different from most others, and delivers her material in a refined way, bound to command attention. After a song or two she closed with her violin, and finally got away with three bows. Charlotte Ravenscroft will be heard of if ever given an opportunity on the big time. Flannagan and Edwards, the headliners, closed the show with their usual hit. O'CONNOR.

CIRCLE (Ballabon Bros., mgrs.).—Only a fair show offered by the boy managers this week. Elisha Robinson opened with some singing, dancing and acrobatic work. Miss Robinson is a fairly good twister, but will never get away from "split week" time unless she arranges her routine a little better. At present the act is only fair. The Crescent City Quartet came next with a poor quartet offering. The comedy attempted is painful to witness, while only one of the four has a voice suitable to pass. Vardaman, a female impersonator, has an act neither good nor bad. He opens with a Gibson number, and the first impression is that he is a very poor "female single." In fact, the audience laughed at his efforts, but were doubtful as to his sex. **His routine is similar to Eltinge's,** but the similarity stops when it comes to the routine. His work will pass him on the small time. The best part of the show followed Vardaman, commencing with the McGinnis Brothers, a corking good dancing team, with a good idea to back up their work. They scored a big hit. Seibert, Lindley and Co. closed with "Her Own Mother," and easily carried off laughing honors, and landed a solid hit also. O'CONNOR.

COMEDY (J. G. Burch, mgr.; agent, William Morris).—Mabel McKinley, featured all this week. Rest 3-5: The Kinsners, Eddie and Tallman, Carl McCullough, Mildred and Leslie, Trolley Car Trio. Rest 6-9: Grace Belmont, J. C. Mack & Co., McMahon and Chappelle, Billy Windom, Warren and Brockway. "Connie" opens next Sunday, Grace Belmont being engaged but for three days. G-S. Show ending 2, headed by "Phantastic Phantoms." Valobae Brothers opened and balancing feats loudly applauded. Barrett and Bayne (New Acts). Riley and Ahearn, in third, made good, though badly placed. Keogh and Francis, fourth, proved entertaining. Will Hart, next to last, decided hit. Headline feature closed the show.

JULIAN (J. G. Conderman, mgr.; agent, William Morris). 3-9: Black and Leslie, Kelly and Catlin, Mlle. Olive, Floyd, Mack and the Still City Quartet. Bill week ending 2, well liked and good business. Capacity house at the second show, Jan. 1, found it hard to select a favorite from three acts Hardie Langdon, singing comedienne; Warren and Brockway, musical, and Prentice Troupe, acrobats. Miss Langdon took fully half a dozen bows before she sang for the second time a verse and chorus of her last song. Warren and Brockway pleased the Julian audience, but the act is of value owing to the novelties introduced along comedy lines, and not for its great musical merit. Prentice Troupe is first class. Their performance is tiresome only when the comedian tries to entertain by poking fun at the other members of the troupe. Two other acts fairly well received. They were Horace Vinton and Eda Clayton in "Bill Casey, Burglar," and Bert Lennon, who impersonated.

STAR (T. N. Carmody, mgr.; agent, W. V. A.).—Warren and Blanchard, headlined, very good; Dahdah Arabs, closing, good; George L. Wade and Co.; Buchanan Dancing Four, opened Tuesday (bill short), liked; the McGradys, liked; Proval, well received; Shields and Rogers, good; Kendall and Coe, ordinary. MERRY.

WILSON AVENUE (Charles R. Hagedorn, mgr.; agent, William Morris).—Rinaldo and Lillian Shaffner, entire week. Rest 3-5: Alarcon Trio, McMahon and Chappelle, Warren and Brockway. Rest 6-9: Eddie and Tallman, Barrett and Bayne, Four Flying Jordans.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—3-5: La Mothe Troupe, Raymond and Bradley, Lew A. Ward, Jarrell Comedy Co., and the Pekin Trio.

ARCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—3-5: Justus, Romaine and Co., the Great McGarvey, Three Masqueria Sisters, Flora Mahr and Howard Mack.

PRESIDENT (L. A. Levinson, mgr.; agent, William Morris).—3-5: Barrett and Bayne, J. C. Mack and Co., Grace Belmont and Three Shelvey Brothers. 6-9: McCormick and Wallace, Rondas and Booth, Tascott and Delphino and Delmora.

LYCEUM (Fred Linnick, mgr.; agent, Frank Q. Doyle).—3-5: Tetsuwari Troupe of Japs, Musical Matens, Dawson and Booth, and Beaters' Cat and Dog Circus.

LINDEN (C. S. Hatch, mgr.; agent, William Morris).—3-5: Four Flying Jordans, Hardie Langdon, Billy Windom and Mazus and Masette.

"Miss Patsey" will probably follow "Madame X" at the Chicago Opera House some time next month.

Lamb's Manikins signed contracts last week to appear at Chester Park, Cincinnati, for ten weeks, opening May 10.

Cara Pryor Buchanan has about recovered.

William H. Clark and James Atkins, two more striking bill-posters, have been held by the Grand Jury on a charge of defacing billboards.

A number of Chicago White Rats banded together and sent Harry Mountford a watch charm for a Xmas gift. Cliff Dean started the subscription list.

The McGreevys struck Chicago last year an unknown act. They got a "try-out" at the Star. Manager Tom Carmody was pleased with the act and told C. E. Kohl the team would be at the Majestic "some time." The powers that be did not have enough confidence to place the act there last season, but did let it go to the Olympic. Placed badly, it scored only an ordinary success. The act left town with plenty of bookings for the smaller cities, and this season got on the Orpheum time. Week before last it appeared at the Majestic, Chicago, and although early on the bill, made a tremendous hit. Held over a second week, they more than made good, proving the most talked of act on the bill. After the first performance the McGreevys were shifted to the headline position.

Sylvester and Vance recently concluded seventeen weeks on the S.-C. middle west time, and are now at Hudsonville, Mich., for the winter, as an interesting family event is expected.

Vera Michelson has joined "The Flirting Princess," playing the title role.

Beecher and Maye's suit against R. H. Fitzpatrick, manager of the Casino Gardens, has been set for 13. It may be settled out of court. Beecher and Maye were canceled as the garden changed agencies.

The case of Nelson Dean against Birch's Theatre was settled by Dean accepting another week at that house. Dean was canceled.

Bob Francisco recently closed with "Sam T. Jack's" company, and is now in Chicago. He was formerly of the Two Franciscos.

1909-10 WESTERN SEASON

ALICE LLOYD

DIRECTION PAT CASEY

CONQUERS FRISCO

Acknowledged the greatest success of any English artiste who ever played San Francisco. Personally complimented and congratulated by Mr. Morrissey and Mr. Meyerfield, Jr. Houses packed to capacity every performance. INTERVIEWED, SKETCHED AND CARICATURED by all the leading publications in the city. A few curtailed clippings from the critics' current comments:

"CHRONICLE."

"Alice Lloyd's turn is the choicest act of its kind that ever dazzled O'Farrell street.

"This charming British beauty, fresh and fair as a wild rose, although she appears to be perfectly tame, negotiated a hit that was probably heard as far away as the Cliff House. Although her songs are bright and well selected, it isn't so much what she does as the pretty way in which she does it."

"BULLETIN."

"Alice Lloyd is the topnotcher from those music halls. Yesterday she got hold of her audience with a grip that other English comedians have failed to hold."

"CALL."

"Alice Lloyd, English comedienne, heads the small army. She shows how English songs should be sung; and to do it she talks most of them in a most insinuating manner, throwing the lines cleverly around the big room and capturing the whole audience. Miss Lloyd's success with the houseful was instant."

"EXAMINER."

"That Miss Lloyd has won immediate favor in San Francisco the enthusiastic applause of yesterday afternoon is ample evidence. She responded to seven encores and made her final exit with her audience still clamoring for more."

"POST."

"It's the way Alice Lloyd sings her English songs that made the hit at the Orpheum Sunday which explains why she captured New York by storm.

"Queen Alice of London music hall fame had not been on the boards three minutes when every man, woman and child in the audience was 'with her.'"

WEEKS JAN. 9-16, LOS ANGELES

The Continental Vaudeville Exchange (R. Friedlander) and C. Grosano, manager of the Queen Theater, have been sued by Gale and Francis F. Reynolds for cancellation. The house changed from a policy of vaudeville to "stock."

Merritt and Love are contemplating a suit against John Spanople, manager of the Gayety, Galesburg, Ill.

Pete Mack and the Clancy Twins contracted to present their "big act" at the Julian week before last, but the stage was too small, and the "three act" was offered instead. There was an argument about the pay, referred to Sol Lowenthal and amicably adjusted.

The Brookline, another small vaudeville house, at 71st and Cottage Grove, opened Dec. 25 to good business. Cavanaugh & Huyck are the managers.

The Billposters' Union met Sunday and elected the following officers for the ensuing year: President, P. F. Murphy; vice-president, David Hammill; secretary-treasurer, J. H. Dunning; corresponding secretary, Frank Warren; business agent, William Radigan; and sergeant-at-arms, James Quirk.

The Four Jordons, an eastern acrobatic act, are in Chicago looking around for some regular time.

The Campbell Clarke Sisters, Post and Gibson, Prof. Armand and W. W. Walker were the principals in a Christmas tree party at Minot, N. D., and a number of presents were exchanged, the principal one being a diamond stud presented to Mr. Post by his wife. Minot must be a dandy place to have a party with Devil's Lake only a few miles away.

Bernice Howard and Co., presenting "The Slave," is being headlined over the Inter-State Circuit.

Ollie Young and April received an appropriate Christmas gift in the form of a bundle of contracts from the Marinelli agency.

Chas. E. Kohl, Jr., has booked Mlle. Vanity, the toe dancer, at present with "The Kissing Girl" at the Cort Theatre, to open at the Star, when that company goes on the road 17.

Will Morrisey is on his way east with a new act called "The College Boy Chauffeur."

Rosalie Muckenfuss has secured the booking of the Majestic, Birmingham.

Tommy Quigley, local representative for "Shapiro," received a beautiful loving cup, sent him by Herbert Ingram. Quigley recently turned down a nice offer made by another publisher.

Elsie Cressy will shortly produce a new act entitled "The Red Parrot," the offering calling for three people.

New Year's business in Chicago was big all over. Every burlesque sold out with the exception of the Alhambra, where "The Behman Show" was showing. Singer's troupe played to a little over $3,000 on the week, breaking the house record. It's a new Eastern house for this season.

Jere Sanford, a yodler, who has been burning things up on the coast, will have his first Eastern opening with his new act, opening at the Marlowe here 17.

Ethel Robinson has booked the Serenade Quintet to offer their sharps and flats at the Blue Fountain Room of the New LaSalle Hotel for an indefinite period.

The managers of the Jewel, the largest picture house in Hamilton, O., have leased adjoining property and will soon remodel it into a vaudeville theatre, booking from the William Morris Agency. One Shubert attraction may also be played each week. The seating capacity of the new house will be 1,200. It is to open Sept. 1 next.

Julian Mitchell did a "turn" at the Colonial one night last week, performing in the fantasy known as "The Dance of the Flirt." He was showing a "new man" how it was done.

Dave and Percie Martin open at Calgary Jan. 10 for a tour of the Pantages' Circuit.

Charles Moreland is able to be out after an illness.

Curtis B. Vance and Florence Lane (Lane and Vance) were married Dec. 30 at Monroe, Wis.

Myron M. Gilday, of Gilday and Fox, filed a petition in bankruptcy Dec. 31. E. J. Adler was his attorney. His liabilities are $4,002. No assets.

SAN FRANCISCO

BY LESTER FOUNTAIN,

VARIETY'S Western Office,

2064 Sutter Street.

ORPHEUM.—Alice Lloyd, hit of splendid bill, held down thirty-eight minutes, left the house clamoring; Fox and Foxie's Circus, opening spot, got away flying, closed weaker; Belle Davis and "Shines," scored heavily. Underwood and Slosson, in "Dobb's Dilemma," local favorites, landed hard. Basque Grand Opera Quartet, hard spot following Lloyd, highly appreciated. Klein Family, return, well rewarded, comedian, scream. The McNaughtons, roar. Left audience satisfied.

CHUTE'S—New Year's eve opening. Mayor-elect McCarthy opened program at theatre with speech. House packed. Honors evenly divided. Three Lucifers, dancers, scored opening; Fisher and Burkhardt, slow start, closed strong; Fisher piqued at good-natured crowd which proved amusing. Crenyon, ventriloquist, very clever and a riot; Tyrolean Sextet did nicely, and Brown, well rewarded. Hirschoff Siberian Troupe, nothing new or original.

NATIONAL (Zick Abrams, mgr.; agent, S-C).—Albers' Polar Bears, excellent feature; Les Jundts, equilibrists, well rewarded; Lola Yberri, dancer, and Louise Taylor, vocal assistant, entertaining; William and Dale, should cut old matter, scored nicely; Three Keltons, big hit, girl exceptionally clever; Hill and Sylviany, scored heavily.

WIGWAM (Sam Harris, mgr.; agent, S-C).—Sherman and Lukens, acrobats, scored nicely, opening; Gertrude Everett, s. and d., started nothing; Bohemian Sextet (New Acts); Hoy and Mozar, landed big; Long and Cotton, sketch too heavy for Missionites; Leon Rougee, clever, good applause; Nat Nazarro and Co., fast, clever, held closing spot splendidly.

AMERICAN (Abe Cohen, mgr.; agent, S-C).—W. C. Hoefter and Assistant, went well opening; Holtman and Oblinger, "sister," pleased; Vonmetzel and Maynard, sketch, passed nicely; Rastleena Trio, big hit; Tom Linton and "Jungle Maids," headliner, well liked; Carlotta, second week, sensational.

CHUTE'S (Alex. Pantages, agent, direct).—Nip and Turk, comedy acrobats, gave show flying start; Geo. James, monologist, passed nicely; Florence Family, scored heavily; Shroeder and Chappelle, enjoyed; Howard and Lewis, excellent; "Gipsy Girls," good harmony, nicely closing bill.

The New Columbia opens 10 with "Father and the Boys."

At the Victory last week three acts were added to the pictures.

The California again cut prices, playing to good business at 10c. top.

Bob Wakefield, formerly property man at the American, has gone to the Savoy.

No definite date has been set for the opening of the Orpheum vaudeville at the Garrick. Mr. Meyerfield says the delay is through bookings.

Manager O'Donnell of the Farragut, Vallejo has fallen in line with pictures, leaving Sam Mendelsohn, Novelty, with the single vaudeville house in town.

Excavating of the Morris site is progressing rapidly. Fifteen teams have been on the job for the last few days. The date for the laying of the corner stone has been set for 12.

Phil Hastings, that prolific press agent, is a busy man. Phil is representing the Velencia, Savoy, New Chutes, and pounded out stuff for the Fillmore St. Improvement Association New Year's celebration.

Manager Guy Smith of the Broadway, Oakland, circumvented the question of employing stage hands, as ordered by the union, in a clever manner a few weeks ago, when a threatened boycott was made if he didn't comply with the union rules. A fancy set was built with a large picture sheet, set off by a massive frame for the center, up stage. All acts were in the same set, and the curtain remained up until the end of the day's performances. A union orchestra and operator are employed, but instead of at least two stage hands at the union scale, he threatened to employ non-union hands only if an apprentice at $17.50 a week to handle his lights was not supplied. The logic of six union men working instead of none at all appealed to the union, and the apprentice was supplied.

BOSTON

BY MORTON BIRGE.

VARIETY'S Boston office,

82 Summer Street.

AMERICAN (Lindsay Morrison, mgr.; agent, William Morris).—Byron and Langdon, laughter; Maude Odell, poses; Walter James, monolog, good; Fred Karno's Comedians in "A Night in the Slums of London," added feature, hit; Lester and Quinn, s. and d., fast; Jackson Family, strong; Bertie Fowler, (former Boston girl), clever; Musical Lowe, well received; "Georgia Campers," warm applause.

KEITH'S (Geo. Clark, mgr.; agent,, U. B. O.). —Denman Thompson, New Acts; Great Lester, ventriloquist, high class hit; Smith and Campbell, in "Camping Out," laughter; Robedillo, wire, among the best; Hayward and Hayward, in farcical skit "Holding Out," original and secures **laughs without forcing; Trovato, violinist; skillful player with football hair; Cowboy Williams, juggles handily; Clever Trio, novel dancing.**

HOWARD (Jay Hunt, mgr.; agent, direct).—"Kentucky Belles." House show includes Three Hanlons, Artie Hall, Jordan and Co., Hanson and Miller, The Mandys, Jennie Ward, Whitely and Bell, Harris and Nelson, Billy Hines, Jeffries-Sharkey and Johnson Burns fight pictures.

CASINO (Charles Waldron, mgr.; agent, direct).—Opening, Fred Irwin's "Majestics." See news columns.

GAIETY (G. H. Batcheller, mgr.; agent, direct).—"Bon Tons".

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Follies of the Day." Wrestling Wednesday, amateurs Friday.

PALACE.—Farrells, Austin Walsh Co., [illegible] ence Douglass, George Whittle, Smith and Edwards, Lamonte's Dogs, Allison Sisters, Carl Verdo, Yarborough Rodney Co., [illegible] & Hiatt, A. E. Tenney, pictures.

NOTICE TO ADVERTISERS

To be certain of changes in standing advertisements as ordered, all corrections should be in the New York office of VARIETY by WEDNESDAY at noon. Standing advertisements are subject to change in whole or in part weekly.

WASHINGTON—The Kiplings, Harry Newman, Esther Ray, Hilton and Lewis, Kitty Bingham, Russell and Russell; pictures.

OLD SOUTH.—Marguerite Clemens, Tom Nelson, Le Claire and West, Joe Smith, Gaultiain Sisters, Joe Corrigan, Clark and Temple, Frye and Allen; pictures.

PASTIME.—Carlton Howard, Hal Stack, Mae Craney; pictures.

STAR.—Chas. Joy, Laura Howe, Archie White, Jim Kennedy; pictures.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The new year started off with a corking good bill this week. There was only one new act, and this was put in for its local popularity, but the supporting program was selected with something more than usual success for its general strength, and it fully met every requirement. The new act was Charlie Dooin and James McCool, who recently broke into vaudeville. Aside from Dooin's popularity as a baseball player of the Phillies and McCool's following as a member of Dumont's Minstrels for many seasons, the act went through in splendid shape on its own merits. They have not changed it any since it was renewed under New Acts in Camden, and needs only what it needed then, a little atmosphere. Dooin can improve on his selections, but McCool has just what fits him. The act was a big hit before a crowded house Monday night. Sam Chip and Mary Marble won a big share of the chief honors with their sketch "In Old Edam." Miss Marble makes the peachiest of "Dutch kids," and both won individual merit. Berzac's Circus kept the house in an uproar of excitement and laughter. Lady Cliff made a welcome return. The English youngster is one of the very best entertainers from the other side, and was just as big a hit as ever. The roaring sketch, "Mrs. Murphy's Second Husband," presented by Gracie Emmett and Co., proved a lively laugh provoker, as usual. T. Nelson Downes did nicely with his handling of coins, with some bright talk interspersed. Binns, Binns and Binns won favor with their comedy musical turn, which still needs cleaning up. Alcede Capitaine, the daintiest of gymnasts, offered her attractive aerial act to warm recognition, and the Bennett Trio filled in the opening position in good shape. Few shows seen here recently have reached a higher average for general quality.

CASINO (Elias & Koenig, mgrs.).—Charles Robinson and his "Crusoe Girls," the new show, took its regular place in the Eastern Wheel route here this week, after playing a week of one-nighters through Pennsylvania to break in. The **show was given under a handicap, of course, and** will need considerable drilling and improvement **to place it near the front rank. Robinson is** the central figure at all times, and with one or two exceptions has but light support. He is using the first part he had with the "Night Owls" last season, calling it "The Trimming Shop," and when it is working properly it should be just as satisfactory as it was then. "Solomon the Soldier" is the burlesque, and there is a great deal to be done here. A great deal too much time is given to old comedy bits, and there is not enough concerted action and numbers to overcome the handicap placed upon the piece by the weak comedy. Robinson carries almost the entire burden of the show upon himself. It is a big task. He secures laughs wherever laughs can be expected to result from the material in use, and he works like a Trojan throughout the show, even to the olio, where he offered his familiar [illegible] specialty with a couple of new [illegible], which were well received. Harry De [illegible] is Robinson's only efficient support in the [illegible], but he works too much like Robinson [illegible] loses the effect in the burlesque where [illegible] Robinson, after doing a Dutchman [illegible] opening piece. Dave Conroy is poorly [illegible] in both sections, and does not reach very [illegible] though it is the fault of what he has to work with. Frank Smiley is the straight. Belle Williams carries off all the honors there are to be credited to the women, but it is a difficult matter to place her just right, as she changes costumes and characters so often as to make her part almost a go-as-you-please. After [illegible]

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JAMES AND LUCIA COOPER
"CHATTERING CHUMS."
WEBER & ALLEN, Agents. Gee, Blutch made me laugh.
WM. S. CLARK'S "JERSEY LILIES."

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DALY AND O'BRIEN
These "Tanglefoot" Dancers.
NOT ONE IN "ONE" LIKE THIS ONE.

HARRY TATE'S Co.
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REDWOOD AND GORDON
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Temporary address, VARIETY, Chicago. London address, 108 SELBY ROAD.

CELESTE
DESCRIPTIVE PIANIST EXTRAORDINARY, Especially "STORM" Piece with ELECTRICAL Effects. Act 12 Mins. Have open time. Address Sullivan-Considine, San Francisco, Cal.
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BILLY MANN
THE VICE-PRESIDENT OF MINSTRELSY
JUST FINISHED SUCCESSFUL TOUR OVER THE INTER-STATE TIME.
Say, did you ever see an Irishman and an Englishman get along together? Well, look at JOHNNY FOGARTY and PERCY JENNINGS; they're both with "The Goddess of Liberty." BE JAYBERS!
NOW ON THE ORPHEUM CIRCUIT. Week of January 17, Columbia, St. Louis.
JAKE STERNAD, AGENT

BREAKING IT IN
YACKLAY AND BUNNELL
THAT MUSICAL ACT

through several bits she finally lands about right in a knickerbocker suit at the very finish, and it is far too short a time to properly appreciate her. Margaret Cushing is the leading woman, and appears a stranger; at least she is not remembered and does not handle her part as if accustomed to working in burlesque. She has a voice of more than usual quality, and sings a song well. In the first part she robbed herself of all chances by appearing in a very unbecoming dress, and repeated the offense later, but looked well in a white suit of tights. Unfamiliarity with the business and dialog seemed to be the fault of more than one member of the cast, and it may be that Miss Cushing will do better later on, but she needs to limber up a bit and work with more freedom. May New Ward was also cast as a principal, but her chief contribution was to lead numbers, which she did in a satisfactory manner. May Bernhardt was also given a chance to stand out in one or two of the numbers. The chorus did well enough, considering the little time they have had to work. Some of the costumes are pretty, but at no time do they attract more than ordinary notice. Margaret Cushing opened the olio with a straight singing number. Conroy and Smiley followed in a talky sketch, with fair results. Devine and Williams offered their familiar number, and Marr and Evans closed with a comedy acrobatic turn. Nothing harder could have been handed a new burlesque show, or an old one, than a bunch of one-nighters through Pennsylvania, and it may have been that the reaction in getting into a regular theatre was felt, especially with a capacity house at the Casino Monday afternoon.

VICTORIA (Jay Masthaum, mgr.; agent, M. P. C. O. A.).—George Foster, John Rucker, Rosalie Sisters, Cameron and Toledo, Willard's Temple of Music, the Carrys, Church City Four, Rado and Bertram. Pictures.

PALACE (W. A. Barritt, mgr.; agent, M. P. C. O. A.).—McClain, Lester and Martin, Yankee Comedy Four, Ali Rajah and Co., Franklin and Davis, Barrett and Willard, Ethel Clerise, Caldera. Pictures.

WILLIAM PENN (Geo. Metzel, mgr.; agent, I. B. A.).—Charles Potter and Co. in "Splitting Even," Harvey and Lea, Three Delke Sisters, the Stoddards, Dill and Ward, Mike Feeley. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Adair and Donn, Hank and Lottie Whitcomb, Hevener and Clark, Fisher and Fisher, Irene Law. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Sugimoto Japs, Powers, hypnotist; Colton and Darrow, Al and Lella Sharp, Dan McGonnigle. Pictures.

PARK (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Lillian Murtha, Herbert, Dan Barrett and Co., Francilla and Lewis. Pictures.

PEOPLE'S (Fred G. Nixon-Nirdlinger, mgr.; agent, I. B. A.).—Blockson and Burns, Jolly Leo, Clyde Bates and Co., Hayes and Lynn, Bassar and Arken, George Nagle and Co. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Herald Square Quartet, Orville and Frank, the Brahams, Humphreys. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Powers' Elephants, Junius and Cutting, the Raymonds, Lillian Herbert, Louis Granat. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Regal Trio, White's Mule Circus, Harry Batchelor, Rosanquet. Pictures.

GEM (Agent, Taylor & Kaufman).—Dunsworth and Valda, Lefere and Fields, Zonbaulajas, modeler, Jorkin and Larkin. Pictures.

TROCADERO (Charles Cromwell, mgr.).—While the "Morning, Noon and Night" show has been cut down considerably since last season, it is faster and snappier than the other. Worn out comedy bits, however, are relied upon by the comedians employed to secure the biggest laughs, and herein lies the chief weakness of the show. With proper material to work with the company ought to put over a very satisfying entertainment, considering the results reached with what they have now in hand. The show is still divided into three sections, and it needs mending at each end. The best part of it is in the middle, when the "morning rehearsal" stuff is worked up to good results. There are only two olio numbers which fit in right, and the "New Year's Club" sketch helps the show a lot. Teddy Burns is principal comedian, and up to the burlesque has things pretty much his own way. Here Sid Braham takes a hand, and carries the closing piece through. Burns still hangs pretty close to the Bert Leslie make-up and style of working, but not enough to call it a copy, and he has stopped using a lot of Leslie's talk, which he was doing last season. In the "club" sketch Burns worked on his own merits and secured just as good results, and for this he deserves credit. It is a good number, well handled, and was well received. In Braham, Burns has splendid support; in fact, the latter deserves just as much credit for getting the comedy over. He is a much better comedian as a Hebrew than as a German, though he is not bad. As the German he burlesques the orchestra director and secures lots of comedy out of it. Walter Johnson is the straight, and he goes in a lot for clothes and makes good. Johnson looks well at all times, and handles most of the stuff he has in hand in a satisfactory manner, though the old comedy bits are pretty dull tools. Johnson was at the head of a "girl act" not long ago, but he fits in nicely here, though he can improve on the way he puts his songs over, and should cut out the near-imitations and get some new jokes for his monolog. Fred DeForest does a good character bit as an Italian. The show has only the principal woman, Virginia Ware, who was with it last year, and is having it more her own way than ever. Miss Ware wears some nice clothes and a bespangled garter that looks like a moving-picture sign. She works hard all through the show, leading several numbers nicely. One of the best is still all but killed by poor light effects, and it covers the only pretty costumes worn by the chorus. The show is cheaply and badly dressed. The chorus is far above the average for ability, with a lively bunch of "ponies" who work as if they liked it or had received a Christmas present from the manager. If they did it should have been some clothes. There is very little suggestive stuff in the show, and none that can be classed as unclean. With a general overhauling of the comedy, some clothes to dress the chorus up a bit and another principal woman to help Miss Ware, the "Morning, Noon and Night" show will win its way with the rest. At that, it is better than last year, and it's cheaper, too.

BIJOU (O. M. Ballauf, mgr.).—"Empire Burlesquers."

GAYETY (Eddie Shayne, mgr.).—"Golden Crook."

Carson and Willard made a hasty trip from Milwaukee to Philadelphia without delay, despite the storm, and were then held up between the railroad and their homes.

Hal Reid has leased "The Cowpuncher," written by Fred G. Nixon-Nirdlinger and produced at York, Pa., last Monday.

Julia Sinclair of the "Moulin Rouge Burlesquers," met with a painful accident while playing the Bijou. Julia was not careful where she sat down, and for one or two shows found it difficult to walk, not to mention doing a near wiggle.

Tommy Grady spent the New Year holidays here, leaving on Tuesday to join the "Sunnyside of Broadway," touring the South and West.

Harry Hastings was presented with a loving cup on his fortieth birthday, which he spent here.

Slim Williams received a handsome combination lodge charm as a Christmas present.

Bertha Montague leaves the Sam Bernard show here to join a stock company in Schenectady. Miss Montague has dramatic aspirations along with her good looks.

Charley Robinson is still talking of his experiences on the one-nighters in Pennsylvania.

The Unique, a picture house which recently went out of business, has been sold out, and the building leased to a drug firm.

ST. LOUIS

BY FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr., agent, Orpheum Circuit direct).—On no bill this season have honors been more closely contested. Janet

The
GRAND
Cleveland, Ohio
We Break Long Jumps
At All Times for Recognized Acts
GOING EAST or WEST
Write or Wire

Priest and her Goose Girl songs; Edwin Holt and Co. in "The Mayor and the Manicure"; Isabel Butler (the "Dip of Death" girl) and Edward Bassett, skating on real ice; Kilndt Brothers, hand balancers; Olga Loraine, character comedienne; Charles Montrell, juggler; Mr. and Mrs. Jack McGreavy, rube musicians, and Ed Wynne and Al Lee.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—George and Georgie; Laura Buckley; George Sutton, billiard champion; McFarland and Murray; Walter Schrode and Lizzie Mulvey; Patsey Doyle; Laveen Cross and Co.

STANDARD (Leo Relchenbach, mgr.).—The Tiger Lillies in "A Hot Night in the Rockies" and "Burlesque Stars on Parade," with Billy Spencer as Grogan, are funnier than in any past season. A capable cast includes Sam Mann, Al Patterson, Charles E. Reed, Alice Lee, Mae E. Hadley and thirty others. In the olio are the Lee sisters, Alice and Lillian, fetching; Sam Mann Co. in "The Producer," most of the business of which was seen here in "Morning, Noon and Night."

GAYETY (O. T. Crawford, mgr.).—Robie's Knickerbocker Burlesquers in "The Girls of Beautyburg" in two acts. Mark Adams and Mark Wooley head a clever cast which includes Zella Demar and a number of others. In the olio are Holden & Harron, "The Messenger Boy and the Show Girl"; Prince and Virginia; Wooley and Adams; Bowen, Linda and Moll; Duff and Walsh.

NOTES.—Plans for the new $200,000 theater, casino and sunken gardens of Suburban Gardens have been given out. Work is now under way.—Janet Burton, who plays Nell in "The Yankee Girl" at the Garrick this week, has the Al Reeves' "Home Town" girl press story working for her.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris Show; agent, U. B. O.).—E. Frederick Hawley in "The Bandit," dramatic sensation; Four Koners Bros., hoops and diabolo, wonderfully clever; Marvin Bros., equilibrists, excellent; Mlle. Valaska, songs, good; Ford and Swor, songs and talk; Sig. Giovanni Frozeeno, harpist, good; Joe Goodwin, monolog.——STEEPLECHASE PIER (E. L. Perry, mgr.).—M. p.——MILLION DOLLAR PIER (J. L. Young, mgr.).—M. p. J. B. PULASKI.

BALTIMORE, MD.

MARYLAND (Fred. Schanberger, mgr.; agent, U. B. O.).—Stuart Barnes, monologist, laughable; Henri French, novel act; Albert Whalen, humorist, amusing; Josephine Joy, "The Girl in the Wine Cellar," good; Murphy and Nichols, excellent; Hastings and Wilson, fair; Heim Children, hit of bill.——WILSON (Joe Dillon, mgr.; agent, Joe Woods).—Barnes and King, comedy magicians, very good; Ethel Golden, singing comedienne, excellent; Cretore, musician, good; Lola Milton and Co., clever musical; Allen, May and Co. in "Stranded," very good; Three Wallace Brothers, good cyclists; Collins and Welch, parodists, fair; Francis Girarde, vocalist, scored.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Lukens' Lions, excellent and well appreciated; Burton and Shay, clever sketch; Flavio Brothers, equilibrists, astound; Violet Black, songstress, immense hit; John Le Clair, juggler, very good; Jack MacIntyre and the Franklin Twins, s. and d., well liked; Franklin, Sale and Co., good comedy sketch artists; James Dunn, musician, good.——BLANEY'S (Sol. Saphier, mgr.; agent, I. B. A.).—Curtis, Wilson and Co., Johnson Bros., The Days, The Maginleys, Dennette Sisters, Tanna, Dill and Ward, Gray and Jones, Gertrude Miller, Ivy and Ivy.——GAYETY (Wm. L. Ballant, mgr.). — Hasting's Show. — MONUMENTAL (Montague Jacobs, mgr.).—"Cherry Blossoms."

GERALD C. SMITH.

BAYONNE, N. J.

BIJOU (B. B. Howard, mgr.; agent, I. B. A.; Monday rehearsal 1).—Searle Allen and Co. heads, did nicely; Palean, ventriloquist, fair laughter; Hayne and Herbert, pleased; Yalto Duo, dancers, well liked; George Brown and dogs, good; Neal Farley, songs.——NATIONAL (De Angelis & De Rose, mgrs.; agent, Joe Leo).—Ellas and Rose, comedy sketch, good; Lang and Arou, did nicely; Johnny Jones, fair; Appollo Bros., many encores; Young and Lisle (New Acts); Amanda Dver.——NOTE.—National reopened under management De Angelis & De Rose after remodeled.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent, William Morris; Monday rehearsal 10).—Hooey Johnson, laughing hit; Elite Musical Four, excellent; Prince Masculin, illusionist, good; Parson Sisters, Wood and Ray, Green Bros. —— ORPHEUM (F. U. Bishop, mgr.; agent, U. B. O. Monday rehearsal).—The Boldens, colored, hit; Lawrence and Brown, dainty "sister act"; Harris and Dale, fair; Elmer and DeWitt, comedy jugglers, clever.——SHEEDY'S (J. L. Owens, mgr.; agent, I. B. A.; Monday rehearsal 10).—Sylvan and O'Neal, excellent pantomime; the Bruces, colored, fair; Gertrude Dudley and Co., good; m. p.

H. A. BARTLETT.

BUTTE, MONT.

MAJESTIC (W. J. Warta, mgr.; agent, S.-C.; Saturday rehearsal 10).—Montrose Troupe, acrobats, fine; Elsie Harvey and Goldie Boys, classy dancers; Browning and Lavan, scream; Hickman Bros. and Co., laughable farce; Develda and Zelda, artistic; Jim Rutherford and Co., clever.——EMPIRE (W. G. Lingerman, mgr.; agent, Ed. Fisher; Sunday rehearsal 12:30).—Miles Quartet, good; Stewart and Malcolm, pleased; The Tyrells, clever; Children Freda and Sid Giroux, fine.

H. T. ASHLOCK.

CINCINNATI.
BY HARRY HESS.

ORPHEUM (I. M. Martin, mgr.; agent, William Morris; Sunday rehearsal 10).—Very high class bill this week, headed by Severin in "Conscience," received six curtain calls Sunday night. Juliet received an ovation equal that received by Harry Lauder last week, and she has the city talking about her. McDonald and Huntington opened in a clever character song act. Nellie Wallace is seen here for the first time. Her comedy is funny. Genaro and Bailey brought forth three curtain calls. Nicholson and Norton in "Kila's All Right," very clever. Carroll and Cooke, good; Fassio Trio, acrobats, very good.

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; Sunday rehearsal 10).—Franklin and Standards, acrobats, exceptionally clever; Marshall Montgomery, ventriloquist, one of the best of the season; World and Kingston, hit; Mildred Morris and Co. in "The Making of a Man," awkwardly handled; Edna Ang, did well; Fred Walton and Co. in "Cissie's Dream," great; Avon Comedy Four, scored heavily; Bernac'a Circus, comedy hit of bill; Annette Kellermann held over. Capacity business at all performances.

PEOPLE'S (James E. Feunessy, mgr.).—"The Big Review" belongs in the front. Costuming of the chorus is rich, but the girls are careless and need to give more attention to the wearing of the different dresses. There is also need for rehearsals for the "Broncbos," never working together. Wm. Watkins was the only olio number.

STANDARD (Frank J. Clemens, house agent).—"Jersey Lilies," a most amusing show with a good company. The "Kangaroo" song in the burlesque received nine encores.

EMPRESS (D. S. McCoy, mgr.; agent, S.-C.; Monday rehearsal 10).—James J. Morton heads greatest bill ever offered at popular prices. He was a "knock out." Albiul, magician, fine; Edward de Corsia and Co., playlet, excellent; McCallen-Carson Trio, roller skating, very good; Pistel and Cushing, clever; Melini Trio, hit.

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; Monday rehearsal 9:30).—Edith and Sid Frank, Hoyt and MacDonald, Reno and Ray, George W. Parvis, Jr., Empire Singing Four, Dou Tin Yaw, Lewis' Dogs and Monkeys; Mr. and Mrs. Frederick J. Bacon.

ROBINSON'S (Harold Moran, mgr.; agent, Casino Company; Monday rehearsal 9).—The Colonials, Pearl Allen, McGarry and McGarry, Stuart Crawford.

CLEVELAND.
BY WALTER D. HOLCOMB.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Luigi Marabini, sculptor, making figures in ice, clever artist; Two Pucks, character songs and changes, very well received; Herbert Brenon and Helen Downing and Co., "The Intruders," a pleasing sketch; Tom Edwards, ventriloquial comedian, hit; Stuart, "the Male Patti," encored; Edwards Davis, "The Picture of Dorian Gray," headlines; Lou Anger, "The German Soldier," good line of talk; Mangean Troupe, novelty acrobats.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Two Irwins, clever contortionists; Stone and Windsor, conversationalists, please; Imperial Musical Duo, capital; W. J. Woods and Co., sketch, "Country Cousins," won favor; Neal McKinley, comedian, hit; Flying Wernitz have a novel aerial act.

EMPIRE (Burt F. McPhail, mgr.)—Andy Lewis and the Mardi Gras Beauties give a show beyond the ordinary.

STAR (Drew & Campbell, mgrs.).—The Yankee Doodle Girls Co.

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COLORADO SPRINGS, COL.

MAJESTIC (Frank Tammen, mgr.; agent, S-C).—Williams, monolog, fair; Edith Haney, comedienne, clever; Killian and Moore, comedians, very good; Harris and Robinson Co., songs, very good.——OPERA HOUSE (Nye, mgr.; agent, W. V. A.).—New Year's two performances: Lola, mind reader, best ever here; Gertrude Shipman and Co., sketch, big; Joe Garza, diver, fair; Ray Snow, monolog, very good. PIKES PEAK.

COLUMBIA, S. C.

THE GRAND (Carl Davenport, mgr.).—Ruff and Cusick, comedy acrobats, excellent; Williams and Sivad, impersonators, good; Nicols and Smith, comedy cyclists, fine; The Great Sherman, magician, fine; Bester Wallace, soubrette, good.——THE LYRIC (Chas. Kessnick, mgr.).—Pictures only week 3rd. L.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Pat Reilly and Flo Wells in "The Days of '61," hit; Corcoran and Dixon, well received; Musical Mynos, good; Thea Leightner, good; Kelt and Dermont, excellent; Echo Four, good.——RIALTO (F. W. McConnell, mgr.; agent, same).—Chester Sisters, Dolly Bland, Cora Cherry, Frances Manne, Rose Dupree, Dorothy Hughes, Bert Stephens and Max Brunno; good bill.——FAMILY (C. F. Dunbar, mgr. and agent).—Harrigan and Giles, Tom Mahoney, and pictures; good. J. M. BEBBS.

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ERIE, PA.

COLONIAL (O. R. Cummins, mgr.; agent, Gus Sun; rehearsal, Monday 10).—The Newmans, s. and d., good; Quigley and Adair, novelty comedy act, good; Gardner, West and Sunshine, clever s. and talking act; Weadick and La Due, very clever lariat experts from "101 Ranch" show, assisted by Blue Bird, Sioux Indian; Five Merry McGregors, clever musical act; The Hamlins, very good dancing act.——ALPHA (Suerken and Foster, mgrs.; agents, U. B. O.; rehearsal Monday 10).—One String Schnits, clever musical act; Little Allright & Co., Japanese equilibrists, good; Anna Batlin Edwards, soloist, good; Palmer & Lewis, singing, good; McDevitt and Kelly, very clever dancing act; Celine's Circus, very good.——HAPPY HOUR (D. H. Connelly, mgr.; agent, Brasee Vaudeville Circuit).—Trixie Bennett, songs, very good; Ritchie Duo, clever, novelty act; Jack LeRoy, s. and d., good.——NOTES.—Richard Hamlin, here this week, is preparing a book on the great dancers of the world.—The Alpha is now giving three shows a day. M. H. MIZENER.

EVANSVILLE, IND.

GRAND (Ferd Wastjer, mgr.; agent, Orpheum Circuit).—Anna Laughlin, good; Conroy, LeMaire and Co., great laughing sketch; Griff, juggling, one of the best ever seen in this city; Herr J. Rubens, novelty transparent painter, great;, Keno, Walsh and Melrose, good comedy gymnasts; Harry H. Richards and Co., good; Jimmie Lucas, s. and d., very good. Business best since opening, owing to the extra strong bill of last week.——MAJESTIC (Edward Raymond, mgr.; agent, William Morris).—Business opening week Majestic, very good. This week strong bill. Four Maganis, musical, good; Ramsdell and the Ramsdell Sisters, good singing and dancing; Dave Pafack and Co., ventriloquist, ont of the ordinary; Eddie Leslie, good comedian; the Rinaldos, hoop, sure winner. Pictures closed.——ORPHEUM (Chas. Sweeton, mgr.).—Orpheum continues good business. Woodall and Glazier, favorites; Porter and Wade, good comedy; Hollencamp and Kersands, b. f.; Kelly and Fuquay, good. Pictures closed. OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. A.; rehearsal Monday 10).—The Bedinis and their Dogs, good; Bert and Lottie Walton, very good; Maddern and Nugent, sketch, excellent; Weston and Young, good; Volta, Electric Marvel, well applauded; Alfred K. Hall, dancer, very good; Sam J. Curtis and Co., excellent.——BIJOU (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—M. p. and Fred Rivenhall, Anna Blancke and Co., Yackley and Bunnell, Gertrude Daley and Co., the Burrisses, Sylvan and O'Neill.——PREMIER (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—M. p., Owley and Randall, Lester Bernard, Sam Barber.——PLEASANT ST. (Walter Bigelow, mgr.; agent direct).—M. p. and vandevlle. E. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. McLally, mgr.; agent, Inter-State).—Harry Jolson, hit; McDowell and Trescott, next; Zeraldas, good; Roberts, Hayes and Roberts, Dagmar Dunlap, Alburtus and Altus, Charlie Williams. —— PHILLIPS (G. B. Turner, mgr.; agent, S.-C.).—Innes and Ryan, Sutton and Sutton, Joe Alva, John Conghlin, Nella, C. E. Able. I. K. FRIEDMAN.

HAMILTON, O.

GRAND (McCarthy and Ward, mgrs.; agent, Gus. Sun; Monday rehearsal 10).—Very good bill. "A Night with the Poets," tremendous hit; Von Hoff, mimic, big; Rentfrow and Jansen, comedy sketch, "The Second Mr. Fiddle," scream; Mary Ann Brown, impersonator, scored; Mikaro and Co., illusionists, mystifying. HENRY PECK.

HARRISBURG, PA.

ORPHEUM (C. F. Hokins, mgr.; agent, U. B. O.).—Two Vivians, rifle shooting, scored strongly; Jarrow, went well; Howard-Cullison Trio, "A Piece of Dresden China," hit; Anna Chandler, singing comedienne, pleased; Richmond Hutchins and Co., farce "The Widow Brown," scored; Johnson and Hardy, singing comedians, fair; Silbon's Trained Cats, very entertaining. J. P. J.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.; agent, I. B. A.; Monday rehearsal 10).—Alexandroff Troupe of Russian dancers head good bill; De Lauer Trio, grand opera, very good; Mildred Force and Co., in an amusing sketch, scored; Tony Williams and Ethel Rose, clever impersonations; Tom Gillen, Paul Sanders, Alexis and Schall, Minnie Lee.——GAYETY (Chas. Francklyn, mgr.).—"Fads and Follies."——LYRIC (Grant Riggs, mgr.; agent, Joe Woods; Monday rehearsal 10).—3-5: Lester Brothers and Creighton Sisters, George B. Alexander, Stewart and Carson, Mabel de Yonng, Marr and Wolf. JOHN KAY.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—John E. Brennan and Co., in "Home Again," a big hit; Rolind and Morin, comedy, good; Arnold and Rickey, songs, pleased, and Master Wallace, impersonator, clever. The Johnson-Ketchel fight pictures opened Wednesday for the balance of the week. L. T. BERLINER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6).—Strong bill headed by "Charles the First," big drawing card; Hal Godfrey and Co., well received; Sisters McConnell, pleasing; Williams and Tucker, did well; Julia Frary, songs, went big; General Ed Lavine, juggler, excellent; Lydell and Butterworth, blackfaced comedians, scored. LEO LOGAN.

MALDEN, MASS.

AUDITORIUM (W. D. Bradstreet, mgr.; agent, I. B. A.; Monday rehearsal 10).—Well liked bill. Valley Forge Comedy Four, big; May McDonald, hit; The Chamberlains, lasso, good; Toubeys, did well. T. C. KENNEY.

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; agent, Weber & Allen).—Juggling De Lisle, very good; Finn and Ford, s. and d., fair; Lasky's "Pianophiends," great success; Fitzgibbons and McCoy, hit; Victoria Quartet, pleasing; Flying Martins, very good.—CRYSTAL (Pindar & Rudloff, mgrs.).—M. p. and songs by Clayton Hillard. Fine houses.——STAR (R. F. Halliwell, mgr.).—M. p. and songs by Annie Ashley; added attraction, Browne's Lady Orchestra. Capacity houses. W. F. S.

MILWAUKEE, WIS.

MAJESTIC (James A. Higier, mgr.; Orpheum Circuit, agent direct; rehearsals 10:30).—"The Country Club," pretentious; Eddie Leonard and Mabel Russell and boys, popular song and dance number; Raymond and Caverly, German comedy, good; Mr. and Mrs. Gene Hughes, clever sketch entitled "Suppressing the Press"; Rose Royal and her Arabian horse "Chesterfield," beautiful equestrian act; Thalia Quartet, excellent vocalists; Lou Wells, entertaining monolog; Bombos, pleasing comedy acrobats.——THE GAIETY (T. B. O'Brien, mgr.).—"The Gay Masqueraders."—NEW STAR (F. Trottman, mgr.).—"The Frolicsome Lambs," with Mike Kelley and Gertrude Fiske. HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10:30).—Jules, Held and Co. in "Childhood Days," good hit; Wheeler Sisters, s. and d., fair; Stanley and Chambers, acrobats, very good; others on bill. GEORGE FIFER.

NEWARK, N. J.

PROCTOR'S (B. C. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9).—Crackerjack program to big business at opening performance. Lane and O'Donnell, comedy acrobats, fine; The "Braithwaites," novel skit; Barry and Wolford had them laughing; Wormwood's Circus, good; Carrie De Mar, clever; Lasky's "Imperial Musicians," meritorious; Three Leightons, good; Four Lukens, still "casting" some.——AMERICAN (Geo. McDermott, mgr.; agent, William Morris; Monday rehearsal 9).—Good bill to very good business. Felix and Caire, Ed. Blondell and Co., Ed. Latell, Jones and Grant, colored; Blanche Sloan, Boyd and Gilfain, Mitchell and Cain, "La Danseuse."——ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—Elverton and Co., hypnotic; Osborn, Wallace and Co., William Hegel, Eddie Clark and "Merry Widows."——BIJOU (Will Mackey, mgr.; Monday rehearsal 9).—Millard Weston, The Seaburys, Raymond and Hess, "The Laughing Horse," Patchin Bros., Chief, Ciond and Co., Moon and Phillips, Williams' Animal Circus.——EMPIRE (Leon Evans, mgr.).—"The Lady Buccaneers" are said to be drawing very good houses here with a good show.——WALDMANN'S (Lee Ottelingin, mgr.).—"The Lid Lifters" are lifting laughter. JOE O'BRYAN.

NEW BEDFORD, MASS.

SAVOY (J. W. Barry, mgr.).—"Peter the Great," "monk," clever and big drawing card; Bland and Williams, well liked; Raymond and Elliott, good. Pictures.——NICKEL (J. McAloon, mgr.).—Pictures. H. C. TRIPP.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; U. B. O. Monday rehearsal 10).—"Paris by Night," with Mlle. Mina Minar, the star feature of the bill, received with much acclaim; Stepp, Mehlinger and King, piano and banjo, were roundly applauded; The Temple Quartette, scored; Selma Braatz, girl juggler, very good; Barrows, Lancaster and Co. offered "Tactics" and were well received; McIntyre and Groves, talking skit "On Father's Train," good, as were also the Carroll-Gillette troupe of acrobats. E. J. TODD.

NEW ORLEANS.

ORPHEUM (Martin Beck, gen mgr.; agent direct; Monday rehearsal 10).—Walsh Lynch Co., big; Big City Quartet, fair; Musical Johnstons, excellent xylophonists; Mascagno Bros., acrobats, fair; "Four Dancing Bugs," good; James Harrigan, juggler, scream; Helen Grantley in "The Agitator," hackneyed theme, mild reception; Curzon Sisters, closed show.——AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—Marshall and King, opened, doing nicely; Adami and Taylor, good; Glendower and Manion, scored (local favorites, appeared here in stock); Tom McGuire, fair, Montgomery and Moore, riot; Four Stagpooles, clever; Frank Bush, excellent. Divine Myrma did not appear Sunday, tank not ready.——WINTER GARDEN (Lew Rose, mgr.; agent direct; Sunday rehearsal 10).—Dreyer and Dreyer, good dancers; Blanche Dupree, "coon shouter," fair, evidenced stage fright; Steele and Connelly, amused; Cannon's Cockatoos, enjoyable; Moredock and Watson, well received; Miss Watson, applauded.——DAUPHINE (Henry Greenwall, mgr.).—Wayne Extravaganza, presenting "The Money Maker," fair show, fair business.

Vandeville has succeeded melodrama at Blancy's. The initial program also contains Hampton and Bassett, Eleanor Wisdom, Newton, Ashton and Newton, Williams and Mayer, F. Parsons Kirk and Monte Wilks.

While engaged in cutting a hole in the stage of the American, Leon Marks, a stage-hand, slipped and fell to the concrete pavement below, fracturing his skull in several places. He is a nephew of Henry Greenwall, proprietor of the American.

William T. Grover, manager of the American, has received an express package containing a silver loving cup, the gift of friends in Chicago.

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O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O.; rehearsal 10 Monday).—Well balanced bill headed by Hal Davis and Ines McCauley; Imro Fox, good; Charlie Nevins and Lydia Arnold open the show, breezy little sketch; J. K. Murray and Clara Lane (New Acts); Conlin, Steele and Carr (New Acts); Davis and McCauley, "The Unexpected," pleases; Six American Dancers repeat their former success here; and Will Rogers, Oklahoma lariat manipulator, closes with a whirl. ——MAJESTIC THEATRE (Otto Wells, mgr.; agent, Norman Jeffries).—Pictures.

PORTLAND, ORE.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Eight Geisha Girls," truly great, fine reception; Brown, Harris and Brown, scream; Clermont's Burlesque Circus, excellent; Kramer and Ross, s. and d., excellent; Doherty Sisters, good; Irene Romain, clever; Tokl, good.——PANTAGES (John A. Johnson, mgr.; agent, W.-S.).—May Tully Co. in "Stop, Look, Listen," strong feature, went big; Lavan Trio, clever gymnasts; Novelty Dancing Four, splendid; Del-a-Phone, novel and entertaining; Val Dare and Varno, pleased; Nancy Withro failed to appear; Leo White, ill. songs.——GRAND (Frank Coffnberry, mgr.; agent, S.-C.).—Romany Opera Co. and Leo Cooper and Co. in "The Operator," divided feature honors; Edgar Berger, excellent; Eckert and Francis, good; Fred Bauer, ill. songs.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Harry Seback, clever bag punching; Louis Chevalier & Co., "A Lucky Liar," very well received; "President of the 13 Club," laughing hit; "The Lady and the Tiger," showy animal act.——NOTES.—New Bijou, formerly under the direction of S. Lubin, passed Dec. 31 under the control of the Vaudeville and Moving Picture Co. of America. The house has been closed pending extensive alterations. The announcement is made that when completed within a month or so this house will have a seating capacity of 1,500 and will be modern in all respects. There will be a change of policy involving an increase in the number of acts and three shows daily. G. R. H.

SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Capacity business; excellent bill. De Haven Sextet, feature, great (two suffering girls with sprained ankles); Edwin Stevens and Tina Marshall, featured, best ever; Frank Finney, knocked 'em off the seats; Milt Wood, dances well received; Howard's Animals, great act; the Seanettos, Three, jugglers, fine.——MISSION (John Clark, mgr.; agent, S.-C.; Wednesday rehearsal 10).—"Cupid's Voyage," feature, scream; Godlewskey Troupe, Russian dancers, good; the Stellings, took well; Edna Davenport, s. and d., very big; Morris and Morton, dancers, clever; the Labakans, well received.——MAJESTIC (H. Reyles, mgr.; agent, Ed Fiser; rehearsal Monday 11).—Vaudeville and pictures; capacity houses. Beardsley Sisters repeating former success. Josephine Regal, musical, good; Provest, "Upside Down Dancer," good.

EUGENE J. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Anna Eva Bay, mind reader (copy act), mystifying; John Willenbrink, b. f., new stuff; Esler Sisters, clever; Tan Araki Japs, acrobats, great.——STAR (Kennedy & Whyler, mgrs.; agent, Sullivan & Considine).—Leo Clancy, comedian, fair; Wurnelle and Nelson, acrobats, a hit; Doblado's trained sheep, excellent.——HAPPY HOUR (Tom Mills, mgr.; agent, Sullivan & Considine).—Emerson and Sommers, sketch, applause; Finberg and Co., sketch, good.

BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C.; Monday rehearsal 10:30).—Week 27: Dick and Alice McAvoy, good character act; Helen Beresford and Co. in "The Pantaloon Skirt," good; Ernest Pantzer and Co., exceptionally clever acrobats; Dorothy Dahl, in imitations, well received; pictures.——EMPIRE (H. C. More, mgr.).—Pictures and ill. songs by Annie Montgomery.——GRAND (Calmy, Lebovits & Campbell, mgrs.).—Pictures and songs by Marjorie Walker.——BIJOU (Mrs. M. B. Barber, mgr.).—Pictures and songs by the Leydick Sisters.——UNION (F. W. Rublow, mgr.).—Pictures.——NOTE.—The new Princess opened 3 under the management of Fred Bailien, playing the Bert Levy attractions. The Orpheum will open Feb. 1.

L. T. DALEY.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State; rehearsal Monday 2).—The Skremka sisters, acrobats, scoring well; Dorothy Dayne, character singer, went big; Ward Baker, violinist; Wolf and Lee; the Wyatts in "The Unexpected," hit.——COZY (Charles Bernard, director; Arthur Lucas, mgr.; agent, William, Knehle & Co.; rehearsal Monday 11).—Sing Fong Lee, Chinese violinist, good; Ollie Wood, character changes; Fern and Mack.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—3-5: "Bowery Burlesquers." Opened to capacity house.——EMPIRE (Wm. H. Buck(mgr.).—3-5: "Merry Maidens," pleased.

S. J. KING.

SEATTLE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Julius Steger and Co., headline, holdovers, solid hit; Veronica and Hurls Falls, screams; Vilnos Westony, well warranted applause; Cook and Stevens, very laughable; Claude and Fannie Usher, sub hit; Gill Brown, pleased; Love and Love (home town), went big.——MAJESTIC (Frank Donnelan, mgr.; agent, S.-C.).—"Nord," "diving beauty," big drawing card; Miller and Mack, hit; Bessie Valdare and Girls, novel, well rewarded; Alfred Jackson, very clever; Roberts and Fulton, neat comedy, finish weak; The Craigs, liberally applauded.——PANTAGES (Alex. Pantage, mgr.; agent, W.-S.).—Sevengall, drawing card; Hallingan and Ward, hit; Four Deltons, hit; Eldon and Clifton, neat sketch; Three Lyres, fine; Helen Lowe, very good.

W. C. T.

SHAMOKIN, PA.

FAMILY (W. D. Nields, res. mgr.).—The Hennings, novelty act, very clever; May Russell, comedienne, good; Alice Mortlock and Co., well liked; Somers and Law, "The Automaniacs," a laughing hit; Alice Techow's Performing Cats, very good.——NOTES.—The Family started this week as a split week.

W. F. K.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen'l mgr.; agent, direct).—Benjamin Chapin and Co., treat; Gus Edwards' "Kountry Kids," fair; Prato's monkeys, ordinary; Arthur Whitelaw, very good; Mme. Panita, first class; Sandberg and Lee, pleased; Kramer and Sheckfair.——PANTAGES' (E. Clarke Walker, mgr.; agent, W.-S).—Six Cornalias, very clever; Torcat and Flor Da Liza, enjoyed; Harland and Rollinson, hit; Pike and Calame, good; Pankey and Cook, fair.——WASHINGTON (Geo. Blakesley, mgr.; agent, S.-C).—Lora, headliner, made good; Augustus Neville and Co., landed solid; Matthews and Bannon, scream; Bernard and Orth, ordinary; Herbert, pleased; Winnifred Stewart, good.

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SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; Monday rehearsal 10).—Dean and Price, fair; Holdsworths, good; Wheelers, passable; Jones and Deely, very good; Lasky's "20th Century," novel closing; Lyons and Yosco, scored 100 points; Aerial Smiths, good.——GILMORE (Wm. Ryan, mgr.).—3-5: "Crackerjacks." GAP.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, U. B. O.).—Hearn and Rutter, top-notch dancers; Gilmore Sisters, went nicely; Gates and Blake, songs, good impression; Miller and Atwood's sketch, left 'em yelling; Sophie Berman, ill. songs, weak.——ALHAMBRA (C. F. Metzger, mgr.; agent, Al Sutherland.)—Cole and Kelly, Celeste Eddy, Mr. and Mrs. Sidney Mason, the Thorntons, Ceretta Ross, ill. songs. Shubert dramatic production 1, Crystal Herne in "Miss Philura." ——LYRIC (Frank Leffel, mgr.).—Stock burlesque.——NOTES.—The State inspector of m. p. theatres has ordered important changes to be made in the "Vaudeville's" operator's booth. This will cost several hundred dollars.
HARRY KIRK.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Michael Fitzgerald and Eight Juggling Girls, good; Sam Stern, good; Madden and Fitzpatrick Co., went big; Jimmie Doherty and Beatrice Harlowe, well received; Howard Brothers, good; Carl Henry and Co., scored; Robert DeMont Trio, good.
SAM FREEMAN.

VANCOUVER, B. C.

ORPHEUM (W. D. Ascough, mgr.; agent, S.-C.; rehearsal Monday 11).—Paulinetti and Piquo, good; Solly Stembler, songs, captivated; Lamirette, dancer, good; Billy Coleman, monolog, hit; Four Melanis, well received; George Benos, "Odd Lot," closed show, laughing hit.——PANTAGES' (Geo. Calvert, mgr.; agent direct; rehearsal Monday 11).—Excellent bill. Clotilde and Montrose, acrobats, did well; Mills and Flynn, good; Jones, Williams and Co., hit; Elliott and West, eccentric dancers, good; Kilmer, Taylor and Wilson, vocalists, excellent; Petroff's Comedy Circus, hit. MAC.

WASHINGTON.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; Monday rehearsal 11).—Chase's this week has one of the best bills of the season. The star act is "Peter," the "monkey." Connelly and Webb, excellent; Alf. Grant, very good; The Famous Spanish Dollar Troupe, classy dancing; Elisabeth M. Murray, greatly pleased; Kauffman Bros., clever; Christy and Willis, closed bill.——MAJESTIC (F. B. Weston, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—Harmony Olio Four, hit of bill; Lillian Wright and Dancing Boys, second honors; Jack Arnold, pleased; Alex Brisson, closed good bill.——LYCEUM (Eugene Kernan, mgr.).—"Ducklings." Performance quick, with fun, songs and glitter.——GAYETY (Geo. Peck, mgr.).—"Parisian Widows," played to big houses.
WM. K. BOWMANN.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—"Marathon Girls" to capacity. Show very good, nicely dressed. Rose Sydell last half of week.
C. M. HUTCHINSON.

WILKES-BARRE, PA.

POLI'S (Gordon Wrighter, mgr.; agent, U. B. O.; Monday rehearsal 10).—Burns and Fulton, fair, plenty of room for improvement; Hanson and Miller, fair; Eckoff and Gordon, musical, music good; Clifford and Burke, good; Simon, Gardner and Co., took well; Jack Devoe, hit; George Spink and Agnes Lynn, very good; Gruber's Animals, pleasing.——NESBITT (Harry Brown, mgr.; agent, People's Co.).—Snyder and Buckley, musical, fair; Ermany and Fay, equilibrists; The Sterlings, went well; Lillian Levan, sang; Perry and Downing, comedy sketch, some applause; pictures.——LUZERNE (Louis N. Baker, mgr.).—3-5: "Moulin Rouge Girls." Business good. 6-8: Williams' "Imperials." JOHN B. MOONEY.

WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—Week 27: Terry and Lambert, tremendous hit; McMahon and Chappelle, scored heavily; Mr. and Mrs. Clarke, banjoists, very good; Mlle. Olive, novelty juggling; Three Richardinis, gymnasts; Sharp and Montgomery and Lillian Leroy Co. completed bill.——BIJOU (Geo. Case, mgr.; agent, S.-C.).—Bulton Troupe, gymnasts, drew big, fine act; Reese, Prosser and Helen Reed, vocal, excellent; Miller and Russell, funny; Smith and Harris, good; Pero and Wilson, pantomime, good. Big houses. HUGH.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, N. B. O.; Monday rehearsal 10).—De Haven and Sidney, s. and d.; Fred Duprez, comedian; Lottie Williams & Co., "On Strong Ground"; Cadets De Gascogny, rendering grand opera; Bowers, Walters and Crooker, "The Three Rubes"; Bernard Granville and Will Rogers, English characters; Odiva, "The Diving Aphrodite." A. T. C.

A wire from Chicago this week said it was reported there the McIntyre and Heath show had closed at St. Paul last Saturday night. The report is wrong. The show laid off for two days before taking up its travels to the coast, and has been doing a very big business since leaving the large eastern cities.

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GRIFF

The doctor took my tongue in his fist, pulled half a yard of it out, and, looking into my borax, said: "Say 'E,'" but all I could say was "Ah!" It seems like fate; but I am getting rapidly better in Evansville.

JAN. 10, ORPHEUM, MEMPHIS.

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The M. H. A. C. U. banquet was a big success. And all the "Yanks" were on pleasure bent. "Ritter and Foster" and "Leipsic," too. "Don Cornelli" and "Frank Le Dent." "Those Three Boys" were everywhere, for nothing "nipped" by the Trio. But things are very quiet around the "Square" this week, as the whole bunch went up to Glasgow.

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The Keaton home is all upset,
Since Christmas Eve, I'm told,
There is an air of anger there,
It's scoff and weep and scold
The cause is poor old Santa Claus,
Who softly crept about,
And filled the stockings of the "Kids,"
But left poor Buster out.
Well, Buster called him up by 'phone
To ask the reason why,
Then Santa in his Christmas voice
Made Buster this reply:
He said, "Now, Buster, as you know,
Per years I've brought you toys,
Tin whistles, drums and all such things,
That pleases little boys.
I've filled your stockings to the brim,
And then you must allow
That times have changed a lot my boy—
You're over SIXTEEN now." SAM ERRLICH.

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VOL. XVII., NO. 6. JANUARY 15, 1910. PRICE TEN CENTS.

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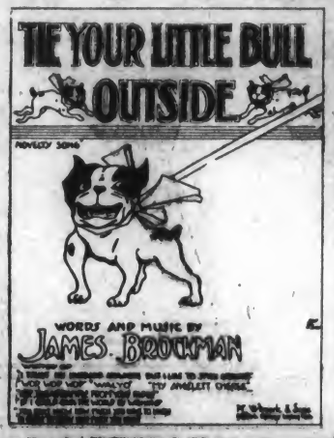

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CHORUS

Tie your little bull outside,
Tie your little bull outside,
Find a nice little string,
Find a nice little spot,
Tie up his little tail
Into a knot.
After you have got him tied,
Then we'll all be satisfied.
We'll be glad to have you call,
Most any time at all,
But tie your little bull outside.

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PRESENTS

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THIS WEEK AT SHEA'S THEATRE, TORONTO, CANADA

CLEVER DANCING AND A TAKING SKETCH AT BENNETT'S.

Quite one of the most effectively staged little dancing sketches seen for many a day on a vaudeville stage is "A Night in El Paso," in which the Lulu Beeson Trio appear at Bennett's, this week. The charming effect of the silvery moon on the river, with two gaily garbed young Mexicans, paddling in a canoe, lends a very picturesque touch. They serenade a pretty little senorita, with flashing eyes under raven tresses. Then they dance, a dance of characteristic Spanish light-hearted abandon. Miss Beeson is credited as the leading soft shoe dancer of America—well she can dance some, and Messrs. Ward and Weber who are the boys in the case are equally capable.—Montreal "Daily Herald," Jan. 4, 1916.

"The CLASSIEST act in their line"—*H. T. Jordan.*

"The most brilliant Poli ever played"—*J. H. Docking.*

Jan. 17th, Shea's, Buffalo Jan. 24th, Temple, Detroit Jan. 31st, Temple, Rochester

LEO CARRILLO

NEXT WEEK (Jan. 17) CARRICK, WILMINGTON, DEL.

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VARIETY

VOL. XVII., NO. 6. JANUARY 15, 1910. PRICE TEN CENTS.

E. D. STAIR OFF FOR FOREIGN TRIP WHILE CIRCUIT SHRINKS

Reported That Al H. Woods Will Withdraw Most if Not All His Companies This Month. Stair Bound for Egypt.

The report gained circulation this week that before Feb. 1, Al. H. Woods would bring back the dozen or so melodramatic shows which have been touring on the Stair & Havlin Circuit under his management. The dropping off of business was presumed to be the cause of this unexpected move. "The Girl From Rector's" and "The Girl in the Taxi" will remain on the road.

At the same time the unannounced departure of E. D. Stair and Mrs. Stair for a pleasure trip in Egypt on Saturday became known. The couple were accompanied by Mrs. George H. Nicolai. The wives will remain abroad indefinitely, but according to the present plan Mr. Stair will return in March, at which time Mr. Nicolai will sail for the Orient to join the party.

The decline of the popular priced legitimate business does not seem to have affected the members of Stair & Havlin seriously, for the voyagers were luxuriously equipped for their jaunt. An automobile was included in the baggage.

The week's developments excited much comment among those in touch with theatrical events. It was recalled that few of the managers who were formerly active in the popular priced dramatic field were prospering just now by their S. & H. affiliations. Here are some of them: Gus Hill has retired entirely from the popular priced business and confines himself to his three burlesque shows; Will E. Nankeville is no longer managing road companies; the Mittenthal Bros., have reduced their enterprises to comparatively few, and Charles Yale's last road show, "The Devil's Auction," closed two weeks before Christmas. The production was sold at public auction Saturday in Parkersburg, West Virginia. The show had been out for twenty-five years without an interruption.

In addition Charles E. Blaney has practically abandoned his producing business as far as the S. & H. time is concerned.

Chicago, Jan. 12.

One night stand productions and Stair & Havlin week stand shows going out of Chicago are closing rapidly. Business is reported to be very bad for the former, and the latter find all of the Stair & Havlin time has been played thus early in the season. The Western Theatre Managers ("Open Door" concern) have lost the Shubert attractions, due to the Shuberts pulling out of the one nights altogether. "The Blue Mouse" and "The Wolf" end their season Saturday. "Girls" and the "Great John Ganton" (other "Open Door" shows) have already closed.

F. M. Wade jumped his "Royal Chef" from Columbia, S. C., to Brantford, Ont., and reopened it Monday night. H. H. Frazee's "A Knight for a Day" closes at Fort Wayne, Ind., Jan. 16. "The District Leader" closed at Marshalltown, Iowa, Jan. 6. "The Candy Kid" closes at South Chicago, Jan. 26, despite having played to $3,600 at Havlin's in St. Louis last week. "The Cowboy Girl" closed Jan. 1, at Detroit. "The Brand of the Thief" closes at the Bijou, Chicago, this week. "Dare Devil Dan" closed Jan. 1 at Richmond, Va. Harry Askin's "Lo" will not go out again, and a rumor has it that Askin is trying to buy "The Goddess of Liberty" from Joe Howard, with an idea of starring John E. Young in it.

TAKING OVER MINSTRELS.

Chicago, Jan. 12.

Herbert Lloyd has arranged to sail for England on Jan. 28, taking with him "The British-American Minstrels" to travel on the other side.

The Porto Rican Quartet and Anderson and Evans have been engaged as features.

BERNHARDT MAY REFUSE $17,000.

(Special Cable to VARIETY.)

Paris, Jan. 11.

It is not yet settled that Sarah Bernhardt will play the Coliseum, London, during the month of September, and receive the $17,000. Oswald Stoll has agreed to pay the tragedienne through the Marinelli Paris office.

Mme. Bernhardt has declared she understood the Coliseum to be a legitimate theatre, and may repudiate the contract for her vaudeville appearance upon that ground. It had not been settled up to today.

The contract calls for a salary of $15,000 to Bernhardt for the month, with $2,000 additional for expenses.

It is reported here that Mr. Stoll may contract for Mme. Bernhardt also for October. He is now searching for other continental actresses of note, according to information.

DE LORIS A HAMMERSTEIN HEADLINER.

John De Loris, the champion "lay off act" of vaudeville, has a job at last. Mr. De Loris will present his "Bullet Proof Lady" as the headline feature at Hammerstein's Jan. 17.

This newest act of De Loris' has been held in reserve by the marksman, he having declined nearly every offer made him for the past two years. Hammerstein's wanted the act several months ago, but the salary figure stood in the way.

"The Bullet Proof Lady" is reported to be a sensational turn. During the few weeks De Loris played it in the south and west, the newspapers all proclaimed it a wonderful feat.

At Atlanta, Ga., the commander of the army post nearby with a detachment of infantry occupied the stage during De Loris' performance, supervising the loading and the discharge of the regulation army rifle in use.

LIONEL BARRYMORE IN.

At Yonkers on Monday "The Jailbird" is to be shown. In the sketch will be Lionel Barrymore, Phyllis Rankin and McKee Rankin.

The Casey Agency books the act. William L. Lykens, of that office, uncovered it.

BREAKING FROM BARRASFORD.

(Special Cable to VARIETY.)

London, Jan. 12.

The DeFrece-Barrasford deal by which the Pavilion, New Castle and the Hippodromes in Nottingham and Sheffield were to have passed to the DeFrece control, has been called off, after all preliminaries had been arranged.

These houses and others have broken away from their affiliations and will form a new circuit. Bill Collins will take the post of manager for the newcomer into the field, which may have a booking agreement with the Payne Syndicate.

The future of the Liverpool Hippodrome, Brighton, Leeds and Alhambra, Paris, is a matter of speculation. Rumor suggests the possibility of DeFrece taking them over, although it is the general opinion that such a course would not pay him.

According to the latest report DeFrece is being backed by a London manager other than Oswald Stoll.

HACKENSCHMIDT FAILURE.

(Special Cable to VARIETY.)

Sydney, Australia, Jan. 12.

The company organized for a tour of Australia with Hackenschmidt, the wrestler, at its head, has failed both in Sydney and Melbourne. Wise and Milton, Americans, colored, have just opened at the Gaiety, Melbourne, scoring a hit.

"THE GODDESS" QUITTING.

The "No. 2" "Goddess of Liberty" with May De Sousa, which has had a short run at Weber's Theatre, New York, closes there this Saturday night, poor business causing the collapse. On next Wednesday or Thursday "Miss Molly May" will take a try in the theatre.

It was reported around during the week that there had been some salary trouble in "The Goddess" company when the last pay day fell due.

OPERATIC SINGER'S PLUNGE.

The vaudeville plunge will be taken Jan. 24 by Clifford Wiley, the operatic singer, who will then appear at the Fifth Avenue, New York, for his variety debut.

Mr. Wiley will have four pianists accompany him. Each will have a special orchestration of the music.

LAUDER OPENS IN 'FRISCO.

San Francisco, Jan. 12.

The Harry Lauder Show opened Monday at Dreamland Rink to a capacity audience. Lauder was a riot. Julian Eltinge received a reception so hearty he was forced to a speech before the house would permit him to retire. The Miramba Band also a big hit.

The Rink, accommodating 3,000, was sold out for the Monday and Tuesday performances before the first matinee. Reviews of the Lauder show were printed in the 'Frisco Sunday papers. Walter Hoff Seeley, of the Morris Co., to prevent a loss of press recognition through the opening of the new Columbia Monday evening, had a special trainload of newspaper men accompany him to Los Angeles on Saturday, where they watched the program. The Columbia also held capacity Monday evening.

In Los Angeles the Morris bill opened Thursday evening, one day ahead, and gave a Saturday morning matinee at 10, owing to the demand. The five performances there netted $16,000.

An effort was made to prevent the Lauder Show from appearing at Dreamland Rink. It seems the place was leased from Zick Abrams of the National Theatre, with the proviso that no vaudeville should be given. The management was asked to prevent the Lauder company appearing on this ground, but Abrams declined to do so, and announced that instead he would render all assistance for a successful opening and week.

While nothing is positively known, the wise people here are saying that the attitude of Abrams was indirectly brought about from the New York end. Just how that could have occurred is not expressed, though many seem to have reached the same opinion regarding it.

The indications are that the Rink will play to capacity during the entire week's engagement.

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At the Morris office on Wednesday the report that Eltinge had left the Lauder show was denied. Edward L. Bloom, the general manager, said no information to that effect had reached him.

When the company played Denver, the local papers gave Eltinge all the "notices," comparing his work artistically as against Lauder's. This it is supposed caused some feeling on the part of the Scotchman, who has always preferred that when traveling, he be not accompanied by any star of magnitude.

ROSE DE HAVEN A MOTHER.

Salt Lake City, Jan. 12.

Mrs. Harvey Walker (Rose De Haven) has given birth to a son. Mrs. Geo. De Haven can find time to speak of nothing else. The grandmother left here to attend the opening of "The Girl in the Taxi" at Chicago in which her son, Carter, will appear.

ARNOLD DALY BACK AGAIN.

Once more Arnold Daly, the fretful, returns to vaudeville. He will open at Percy G. Williams' Colonial Jan. 24 in a new sketch. The booking has been entered by M. S. Bentham. The same agent has placed Egbert Van Alstyne and Harry Williams, the song writers, who open at the Colonial Monday in a pot pourri of their successes.

THE COHANS COMING BACK.

The Cohans (Geo. M., Mr. and Mrs. Jerry) will leave "The Yankee Prince," Jan. 22, returning to New York. Matt Grau, the agent, has been commissioned to substitute players in the piece. Edward Clarke has been mentioned for the Geo. M. part in the show.

"The Yankee Prince" has played west to the Coast, charging admission up to $4 and $5. Special cars have conveyed the troupe.

Stories of the tour at grand opera prices are commencing to come in. His business in the south was extraordinary and some of the local managers tried to fatten up on it. In one town the statement showed the house sold out, but no accounting was made for ten rows standing. Cohan held the second curtain while his manager counted the people on their feet and made the manager settle pro rata. When the show was booked in Atlanta the contract terms were 20-80, but the house manager sent the document back with a demand for 25-75. Some one in the booking office wrote that if "they brought 100 people into the south the company was entitled to 80 per cent." The house manager replied, "All right—if you bring 100."

When Cohan showed up with his special cars and company, the house manager found out from the railroad that there were 81 fares being paid. Cohan's manager would not settle under 80 per cent. and the local man held out for 25 per cent. Cohan decided things by saying "Leave the money behind and let Erlanger settle; it's his house and his company."

EARLY "FOLLIES OF 1910."

The new production by F. Ziegfeld, Jr., of the next "Follies" will occur this spring, it is said, early enough for the show to have a run in the theatre beneath the New York Roof before landing upstairs for the usual summer engagement.

"The Follies of 1909" is at the Forrest, Philadelphia, this week. Annabelle Whitford, a star of the show, has been absent since last Saturday, when an attack of tonsilitis caused "The Gibson Girl" to remain at her New York home. She was expected to return Thursday.

MISS HOFFMANN FOR PRODUCTION?

Atlantic City, Jan. 12.

Mr. and Mrs. Morris Gest came down here to see the opening performance of Gertrude Hoffmann's new act Monday at Young's Pier.

Afterwards Mr. Gest, of Comstock & Gest, said that Miss Hoffmann will not remain in vaudeville, but is to enter a production under his management. Mr. Gest has been the imitator's personal director. Some time ago he submitted to her an offer of $60,000 for the season from Jos. M. Gaites. It was not accepted.

On Wednesday Mr. Gest called on Percy G. Williams.

SHAKESPEARE BY CHILDREN.

Boston, Jan. 12.

Professional child players from the Boston Children's Theatre, under direction of Manager Lindsay Morison of the American Music Hall, gave last Saturday in Symphony Hall "A Midsummer Night's Dream." This was probably the only one ever given in America entirely by children.

WILL BOOK KANSAS CITY.

The William Morris office will book vaudeville into the Auditorium, Kansas City, commencing Jan. 27, with the Lauder Show, continuing weekly bills thereaftar starting Jan. 30. High class programs will be played in opposition to the Orpheum in that city.

SALT LAKE SITE.

Salt Lake City, Jan. 12.

It is said here that Samuel Newhouse, a local capitalist, will build a theatre on State Street for William Morris' vaudeville.

DICKERING FOR SEATTLE.

Seattle, Jan. 12.

It is expected that within a few days William Morris, Inc., Western, will make announcement of plans for a new theatre here. Representatives of that concern were here several weeks ago seeking to secure a house built by local promotors. The Metropolitan Building Co. was approached. The concern considered the proposition, but decided against it.

Negotiations were then opened with C. H. Cobb, who owns property on Third Avenue, near Pike Street, which would serve admirably for a site. He has the project under advisement, and is expected to announce his decision shortly. Lauder is coming into the northwest this month.

ALLEGED SPECULATOR'S BONUS.

Emanuel Manheimer, a Broadway ticket speculator, has entered suit against William Morris, Inc., demanding the return of $500, which, avers Manheimer, was paid to Morris as a bonus for the ticket speculator privilege during the two weeks' engagement of Harry Lauder at the American Theatre recently.

The papers in the suit set forth that Manheimer paid Morris $1,000 for the two weeks at the rate of $500 a week. It was stipulated that Manheimer was to have as many tickets as he wanted at the box office prices. Morris, according to the complaint, kept his agreement for the first week, but refused to make good during the second.

TWO ACTS "FLOP" OVER.

A "flop" to the Morris Circuit was recorded this week when B. A. Myers placed Middleton, Spellmyer and Co. to open at the Fulton, Brooklyn, next Monday.

The act has been playing in the west, directed by the Orpheum Circuit headquarters. It is said that while at the Majestic, Chicago, last week Mr. Middleton demanded a route for future time promised. When this was not forthcoming, he returned to New York. Sam Stern, Hebrew comedian, also has signed with Morris. He has contracts for fifteen weeks on the independent circuit, commencing in Newark, N. J., next week.

HARRY POTTER-BIRD MILLMAN.

It has just become known that Harry Potter, manager last season for Cole Bros.' show, and for several years in the carnival business as one of the firm of Potter & Rice, was married to Bird Millman, of the Millman Trio, wire performers. They are spending their honeymoon in New York. Mrs. Potter will soon begin a vaudeville tour in a new wire act.

CHICAGO THEATRE CHANGES.

Chicago, Jan. 12.

Next Sunday "The Girl in the Taxi" will be produced at the Cort, replacing "The Kissing Girl." In the new show will be Adele Ritchie, Carter De Haven, Jessie Milward, Jeanette Bageard, Fremont Benton, Eilleen Kearney, Bunny Bunyea, Frederick Truesdell, Frederick Bond, John Glendenning, Morgan Coman and Max Freeman.

On Jan. 29 the long run of "Madame X" at the Chicago Opera House will end, that piece going into the New Amsterdam, New York, on Feb. 7, according to the present plan.

Following "Madame X" at the C. O. H. will be "Miss Patsy," with Gertrude Quinlan, Lawrence Wheat, Frances Ring, Thomas Meighan, Inez Shannon, Dan Mason, Josephine Brown, Maud Earle, Hardee Kirkland and Nelly Rowland.

LUCKY FOR NANNIE.

Providence, Jan. 12.

Nannie Comstock, appearing in "A Fool There Was" at the Imperial, was severely burned on hands, arms and back by an explosion of benzine in her room at the Crown Hotel. She was cleaning clothing and also using a vibrator. The vibrator upset the benzine dish and the explosion followed. Miss Comstock's dress was set on fire. She tore off the blazing garment, screaming for help at the same time. Other patrons of the hotel came to her aid in time to aid her.

CASEY CLOSES WITH LYKENS.

The Pat Casey-William L. Lykens arrangement has been effected. Commencing about Jan. 24, Mr. Lykens will book exclusively through the Casey Agency, acting as "outside man" for the offices.

In the capacity of "go after the big 'uns," Bill Lykens has no superior. Of commanding presence, Mr. Lykens has always seemed able to penetrate where others have not been allowed, he carrying himself forward by bulk.

LILLIAN DURHAM MARRIES.

Louisville, Jan. 12.

Lillian Durham, leading woman with Max Bloom's "Sunny Side of Broadway," and June Stone, son of Col. H. L. Stone, of Louisville, Ky., were married in Jeffersonville, Ind., across the river, Monday morning.

Mrs. Stone was formerly with Weber and Fields as understudy to Lillian Russell.

CLOSED PENDING BOOKING RENEWAL.

Galveston, Tex., Jan. 12.

The People's Majestic was obliged to close here on Monday, owing to a hitch in the renewal of its booking agreement with the Inter-State Circuit.

"CONSUL" DANGEROUSLY SICK.

Chicago, Jan. 12.

"Consul" the "Morris monk" is dangerously sick in this city. The complaint is not known, but there is fear that it will prove fatal.

DIES IN GERMANY.

(Special Cable to VARIETY.)

Berlin, Jan. 12.

Percy Harvey, aged 65, died here Jan. 7.

ROBINSON NEW COMMISSIONER.

As forecasted in VARIETY last week the new Commissioner of the New York License Bureau will be Herman Robinson, general organizer of the American Federation of Labor for this district. Mayor Gaynor announced his selection at City Hall Wednesday morning of this week. Mr. Robinson was backed by the union bodies of the city, and the Actors' International Union was one of his most important supporters for the place.

Mayor Gaynor did not make known his appointee for the office of Deputy Commissioner. The fact that he had omitted this announcement was taken to indicate that he would consult the wishes of the Commissioner in this respect. Such an argument was accepted by friends of Harry DeVeaux, national president of the Actors' Union, as pointing to the probability of that official getting the deputyship. He's a candidate for it.

The Commissioner's secretary remains to be appointed. All the other members of the Commissioner's staff, being civil service men, remain in office, including Charles Whalen, the inspector, to whom is apportioned the task of investigating theatrical agencies. Chief Inspector MsShayne likewise remains in office.

BECK STOPS OVER.

Chicago, Jan. 12.

Martin Beck will leave Chicago for San Francisco on Thursday or Friday. Mark A. Luescher who has been with Beck in French Lick may go westward with his chief, or return to New York.

Upon arriving here last week the physicians ordered Mr. Beck to take a rest, which he did by retiring to the Springs, though it is understood that his presence in Frisco has bearing on many important transactions to be closed out there.

San Francisco, Jan. 12.

Martin Beck has not arrived in town as expected. There are several stories afloat why he is needed out here. The reports have to do with future changes in vaudeville.

LEAVING THE W. V. A.

Chicago, Jan. 12.

E. P. Churchill, proprietor of the Temple, Grand Rapids, and The Main Street Theatre, Peoria, Ill., will leave the Western Vaudeville Association about Feb. 1 and open offices in Chicago, booking direct.

C. E. Bray would not talk on the matter to a VARIETY representative further than to say that Mr. Churchill had not tendered an official notice to the offices as yet and until he did they would listen to no rumor.

There is a possibility of Churchill establishing a new booking agency here and a chance for him to do booking on a large scale, but nothing definite is now known.

STATEN ISLAND SHOWLESS.

Again Staten Island is without a vaudeville theatre. The Stapleton theatre on the Island gave up its vaudeville policy Saturday night after a trial of two weeks. It will go back to dramatic stock.

Half a dozen attempts have been made to run vaudeville shows in the borough across New York Bay, but none has been successful. The United Booking Offices supplied Stapleton with a bill costing $800.

VOSS FATHERS AGENCY BILL.

With the opening of the two New York State legislative houses last week the 1910 agency bills drawn up by the Actors' International Union were submitted to the lawmakers.

Mr. Voss, who introduced the bill last session while an Assemblyman, designed to amend the present employment agency law, will again be back of the new measure, which is drawn only partly along the lines of last season's defeated measure.

Harry De Veaux, who is handling the bill on behalf of the International Union, claims that both parties of the two houses are in favor of it. The Assemblyman to look after the bill in the lower house is not yet known.

The various committees of the Legislature were appointed on Wednesday of this week. The agency bill will be reported to both houses shortly and then sent to the proper committee. When it is reported out the fight for its passage will commence.

PLAN $1,000,000 PARK.

Long Branch, Jan. 12.

James C. Ewing, W. S. Mason, of Pittsburg, and Francis C. Baird of Spring Lake, N. J., have formed a syndicate and have placed before the Long Branch Council a plan to lease the City Park and convert it into a summer amusement resort. The scheme includes the erection of a convention hall seating 10,000 persons and a double deck pier of steel running 850 feet into the ocean. A vaudeville theatre and a 400-room hotel are also contemplated according to the plans before the Council.

The syndicate has already purchased the ground upon which the United States Hotel now stands. The matter is still under advisement in Council.

STAGE CHILDREN MUST BE 14.

Boston, Jan. 12.

The Massachusetts Supreme Court ruled last week that children employed upon the stage must be fourteen years of age. Chief Justice Knowlton, who wrote the opinion, declares that the law which applies to the employment of children under fourteen in factories and mercantile establishments in Massachusetts, applies also to children upon the stage. He holds that the law was intended to protect children of more tender years from employment calling for constant attention, regular effort, or when a physical or mental strain is required to accomplish a desired result.

The decision is on an appeal of Frank C. Griffith who was fined in the Superior Court, Boston, some weeks ago for violating the law in permitting Antrim Short, nine years of age, and Grace Shanley, thirteen, to take part in the performance of "Salvation Nell" at the Majestic Theatre, Boston, last April.

MAKING MANAGERS RESPONSIBLE.

An ordinance has been introduced by Alderman T. R. Johnson, which provides that theatre licenses in New York may be canceled if it can be shown that managers have knowledge that theatre tickets purchased from them are sold at a higher price than the regular rate. This measure is intended to make managers responsible for speculation in theatre tickets.

BOOKINGS GROWING COMPLICATED.

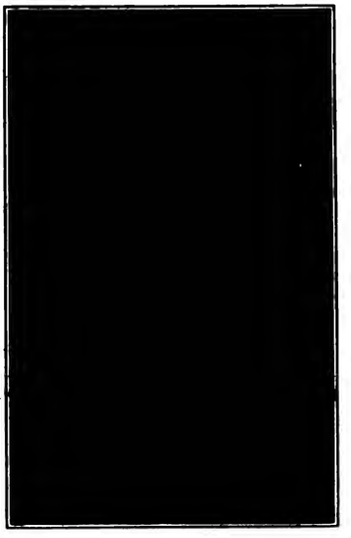
Philadelphia, Jan. 12.

There will be an opposition "Hippodrome" in this city next summer. The new owners of the Philadelphia Nationals are planning to lease the grounds for open-air vaudeville, and have given notice that they will apply for a charter on Jan. 24. Those who will apply are Horace S. Fogel, president of the ball club; Charles L. Elliott, son of F. S. Elliott, vice-president of the club, and John S. Schwartz, brother-in-law to Fogel.

May 16 the Philadelphia "Hippodrome" will re-open at the old Athletic Club grounds, where the open-air shows were successfully held last summer, managed by M. W. Taylor, who will again manage it this year. Prices will be advanced to 15 and 25 cents, and the seating capacity increased to 10,000. Nine acts will be played with a special feature each week.

It is not explained just how the mix-up over booking is going to be straightened out. Taylor is of the booking firm of Taylor & Kaufman. This firm has some sort of a working agreement with the United, while it is reported that the new company securing the charter at the Philadelphia grounds will lease it to the syndicate headed by John P. Harris of Pittsburg, who also has secured ball parks in several cities for next summer. It is claimed that since Harris took the opposition house in Wilmington against Dockstader, booking it through the I. B. A., of New York, he has been threatened with expulsion from the United.

If the syndicate secures the "Phillies" grounds, Taylor will have to secure his bookings elsewhere, and this will complicate matters, inasmuch as the T. & K. office is working in harmony with the United and playing many of its acts. It is not announced who will have the management of the show at the "Phillies" grounds.



JAMES C. WALSH.

Manager and chief clerk of YOUNG'S HOTEL, ATLANTIC CITY, and one of the most popular of bonfaces catering to the theatrical profession. MR. WALSH is a pleasant as well as a good looking hotel man, shown by his picture above. He lists as his personal acquaintances all the leading professional people, and has brought Young's Hotel to the front rank as a rendezvous for those who want to stop where they "feel at home," a characteristic pastime of Mr. Walsh.

His business cards read: "Phone, wire or write; then leave it to me."

LISTENS LIKE "COPY ACT."

Baltimore, Jan. 12.

On the program at the Maryland Monday there was billed an act described as "Amateur Night in a Monkey Music Hall." The act did not appear at either of the Monday shows, it being announced that some delay in New York had prevented the departure, but that the monkeys would appear at the Maryland Tuesday.

The management of the theater states that the programing was a trifle incorrect. It should have read, "Amateur Night in a Monkey Theatre."

Some one named Raffin has gotten up this act. It is said to be built along the same lines as Rochez' animal turn, which first appeared over here last summer, calling itself "A Night in a Monkey Music Hall."

M. REIS BUILDING.

Schenectady, N. Y., Jan. 12.

Announcement has been made that the M. Reis Circuit Co., playing legitimate attractions, will build a new theatre in Schenectady. It will have 1,700 seating capacity, and will cost $100,000.

The plans have been drawn by Architect A. W. Johnson of Toledo, O., who has advertised for bids.

PIANO STOOL STAGE.

St. Louis, Jan. 12.

Vaudeville acts are being given on piano stools in moving picture show houses because of the strictness with which Building Commissioner Smith is enforcing the ordinance forbidding a stage in a picture house pending the passage of a more liberal bill now pending in the Municipal Assembly.

NEW SHUBERT NEARLY READY.

Boston, Jan. 12.

The new Shubert Theatre, the Shubert on Tremont Street, just above the Majestic (Shubert), will open the last of this month with Sothern and Marlowe. The opening play is not announced, but it may be "Macbeth," in which the co-stars will be seen for the first time.

SHORT SUPPLY IN BOSTON.

Wesley Frazer, partner with Mrs. J. J. Coogan in the National Booking Office, of Boston, was in New York this week, securing a line on metropolitan acts for his New England small time bookings. The growth of the "pop" vaudeville field in Boston has been so rapid that the available supply of material in Boston has become utterly inadequate.

KEITH MAY GO SOUTH.

Boston, Jan. 12.

B. F. Keith is thinking of taking a yachting trip to southern waters in his steam yacht, "Courier." Mr. Keith put the "Courier" into commission a month ago, docking her at the Erie Basin, South Brooklyn. He has been taking short trips through December.

ROSENBERG ADDS CRITERION.

Atlantic City, Jan. 12.

The Criterion has been taken by Walter Rosenberg of New York. It has been closed during the winter. Mr. Rosenberg will reopen it about May 1 with popular-priced vaudeville.

REDUCING SIZE OF WHEEL.

It is authoritatively understood that the present intention of the executives of the Eastern Burlesque Wheel is to reduce the circumference of that circle next season by dropping either two theatres or two weekly stands. The latter case may include what is now a "split week." With the discarding of towns, the numbers of shows on the circuit will be shaved down accordingly.

While it is said that the shows and town selected to go are already known to the leaders, no information can be obtained upon the subject just at present.

The retention of the Metropolis, New York, for the remainder of this season anyhow has been decided upon, according to understanding. There was some question whether the Metropolis would be continued as an eastern house upon the addition of the two new theatres last week to the Columbia Circuit. While business at the Bronx house has not been startling in the attendance, it has not been disappointing; anyway, not to below the expense account, say the eastern men.

A LEANDER RICHARDSON SKETCH.

Edward Forsberg, who has been over the United time more than once in Emmett Corrigan's one act play, "The Card Party," is about to start a new tour, opening next Monday at Atlantic City, in Ben Harris' theatre on Young's Pier.

For this tour he has a new piece from the pen of Leander Richardson, called "The Night of His Life," in which he will play a character totally different from anything he has undertaken heretofore. Mr. Forsberg's stage work generally has been identified with dress clothes and other tokens of gentility, but in the Richardson sketch he will assume the role of a tramp burglar, or "yeggman," who goes to rob a gambler and is himself held up with comedy complications following. "The Night of His Life" is being produced by Ben Teal.

"YIDDISH" SHOWS SUNDAY.

Commencing Sunday "Yiddish" shows will occupy Miner's Bowery the Sabbath Day of each week for the remainder of the season. Thomas Shevenmansky, the "Yiddish" actor, will head the company.

Pictures will be continued on Sundays at the other Miner burlesque house, Eighth Avenue. Hereafter these will be under the personal direction of Joe Leo, the agent, Leo having rented the theatre for Sunday shows only.

OMAHA'S 10-YEAR CONTRACT.

A contract to book the Burwood, Omaha, for the next ten years is about to be entered into by the Columbia Amusement Co. for the Eastern Burlesque Wheel.

The Eastern shows have been appearing at the theatre for a few weeks now, having given up the Empire, Des Moines, when the Omaha arrangement was reached.

LEASES EUSON'S.

Chicago, Jan. 12.

The New York Theatre Company is reported to have a ten-year lease on Sid J. Euson's theatre for vaudeville, with possession to be given at the end of the season.

TRYING TO CLOSE THEATRE.

Des Moines, Ia., Jan. 12.

The ministers of the city on Sunday while in meeting assembled passed a resolution calling upon the City Council to close the Empire Theatre, which, under the management of M. J. Karger, has been playing burlesque shows. The resolution was presented to the Council on Monday. It refused to take action.

The action of the preachers is the culmination of a long war waged against burlesque. "Wine, Woman and Song" is now in the theatre for the first four nights of this week. All tights and spice have been eliminated.

The ministers declare an injunction will be obtained restraining shows from appearing there. Karger defies them, though commencing Jan. 17 he has arranged through the William Morris office, Chicago, to play vaudeville six days weekly, with burlesque on Sunday.

CLOSE CENSORING.

Washington, Jan. 12.

The watch placed on the burlesque houses here by the police has reached the point where the officers have notified the management that not even "damn" can be spoken on the stage.

THE WATSONS AGAIN.

Baltimore, Jan. 12.

Plans are already under way for the second annual battle of the two "Original Billy Watsons," who have again chosen Baltimore for their battle ground. They will meet here next week. Billy Watson and his "Beef Trust" appear at the Monumental; Billy Watson and "The Girls from Happyland" hold forth at the Gayety.

The city is already flooded with foursheets and dodgers from each of the theatres, proclaiming the worth and originality of their respective "Billies," and denouncing the other.

THEATRICAL PHRASES
BY
HENRY CLIVE
NO. 7.
"LETTING DOWN THE SECOND BORDER."

RAILROAD PARKS TO OPEN.

The string of summer parks between New York and Boston owned by the New York, New Haven & Hartford Railroad will open again the coming summer. They will be managed by J. A. Blake, who has returned to the employment of the railroad company after an absence of two years, during which he has been in the amusement business on his own account.

There are fourteen parks in the string, all playing vaudeville shows. Only a few were opened last summer. They will all be put into operation this year, vaudeville bills being furnished by W. J. Plimmer of the United's Family Theatre Department.

ONLY ONE TEN-CENT SEAT.

From Chicago comes the story of a theatre with only one seat which sells for ten cents. The house advertises its prices at 10, 20, 30 and 50 cents. The laws of Illinois compel managers to sell what they advertise in prices. That makes it necessary to print the price and location of each seat upon the ticket sold for it, making it mandatory to state whether it is for the orchestra, balcony or gallery. The lone ten-cent seat has a special ticket printed for it, and when it is sold gallery prices start immediately at 20 cents. To make the story further good, it is said that seven people are in line on different nights of the week ready with their dime to capture the coveted place.

OPPOSITION TALK.

In conversation this week a burlesque man in complete knowledge of the Empire Circuit's inner councils, casually observed that the Murray Hill Theatre (Eastern Burlesque Wheel) would probably have opposition next season. Pressed for details, he declined to go any further, but did not retire from the first statement, which was taken to indicate that the Empire Circuit Co. has in mind an invasion of the East 42nd Street territory.

Under the Eastern Wheel's management the Murray Hill Theatre has become an immensely profitable property.

COLUMBIA STARTS WELL.

The new Columbia on the Eastern Burlesque Wheel started off well last week. Towards the final days a very big attendance greeted the evening shows, the Columbia capturing many late dinner parties who dropped in to satisfy curiosity and spend the remainder of the evening. With the orchestra seats at one dollar, a great deal of money was taken in. It is said the Columbia at the present scale can hold over $12,000 on the week.

Monday Fred Irwin's "Majestics" had the stage, creating a very favorable impression.

BURLESQUE NOW TWO-ACT PIECE.

"The Two Pikers," used as a burlesque with the Empire Show so far this season, was put on as a two-act piece during the Newark engagement of the show, replacing the first part, "A Night in a Rathskeller." Manager Jess Burns did the literary work which transformed the piece from one act to two.

MARGUERITE HANEY.

On the front cover this week is a picture of Marguerite Haney, the dainty little person featured by B. A. Rolfe in "The Leading Lady," now playing Percy G. Williams' time.

Miss Haney is a clever little miss of about 19 years of age and has seen the footlights only a little over two years, when she started in as a chorus girl. Owing to the illness of the leading soubret, she jumped into the part after having been with the act but two weeks and her success was instantaneous. Mr. Rolfe kept her in the part and has featured her in various acts ever since, taking her to England last spring, where she was such a marked triumph that she was engaged for one of the leading roles in the Revue at the Folies Bergere, Paris, commencing in November, 1910. Miss Haney will remain in "The Leading Lady" until she sails to fill this engagement.

Supporting Miss Haney are the two clever comedians, Ralph Lynn and Ed. Coleman, both from the Gaiety Theatre, London, productions. They were brought over by B. A. Rolfe, who saw them while abroad last season.

At Hartford this trio and their supporting company broke every preceding record for attendance at the theatre in that town.

This week the production is at the Colonial, New York.

William Morris's Chicago office will place the bookings at the Crystal, Milwaukee, starting Jan. 24. The house has been booked by Walter Keefe, the Chicago agent, since he left the Western Vaudeville Association.

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"When Love is Young" is a sketch written by James Young.

Claire Romaine will appear in New York during February for the United.

Belle Travers and Ray Anderson have formed a vaudeville partnership.

J. H. McCarron has resigned as manager of Gordon's Theatre, Chelsea, Mass.

Marie Fenton and Con Conrad from "The Pianophiends" are doing a "two act."

Meier and Mora returned to the States this week after a year's absence in Europe.

Hetty King, the English male impersonator, will open at the Majestic, Chicago, Jan. 31.

Sam Ryan will close with "The Yankee Prince" on Jan. 22 at Detroit and will go into vaudeville.

Frank Schaefer, the former German agent, will marry Bertha Szallar in a couple of weeks.

Henry M. Ziegler, the Cincinnati theatrical manager, returned home from Europe on Monday.

Netta Vesta has cancelled all vaudeville engagements to take the lead in Joe. Hart's "Snap Shots."

"The Eagle and the Girl" opens at the Folies Bergere, Paris, on May 1, next, booked by Pat Casey.

Nan Engleton says in the reorganization of Irwin's "Big Show" her role was not agreeable, so she left.

The Florence Roberts Co., a Shubert property, recently jumped from Rochester, N. Y., to Seattle, Wash.

Excela and Frank, the "Physical Culture Girls," have booked a tour of the S.-C. time, starting April 4.

The Three Musical Coattas are playing the small time around New York. They were at the Majestic last week.

Byron and Langdon may become members of "Dick Whittington." They played in the show last week at Boston.

Charles Bornhaupt, the New York Marinelli representative, is due to leave the other side for home on Jan. 24.

The Karno Comedy Company will "lep" on Saturday night from Boston to Winnipeg. They remain two weeks up north.

Next Monday, Jan. 17, Frederick Hallen and Mollie Fuller will join the Mildred and Rouclaire Co. at the Apollo, Atlantic City.

The Asahi Troupe of Japs have been booked by the Casey office for the Orpheum Circuit, opening July 31 at Chicago.

Brown and Wilmont left New York Saturday for Australia via Vancouver, B. C. They will be away five months at least.

Joe Jackson opens Aug. 29 next at Cincinnati for the first of a thirty-one week trip over the Orpheum Circuit, booked by Pat Casey.

Delmar and Delmar returned to New York a few days ago. They had been with the Dick Bell Circus in Mexico for about a year.

Molasso's "Paris By Night" at Hammerstein's, and "Ma Gosse" at the American are both held over for next week at the respective houses.

"Consul, Jr.", the Bostock trained monkey, has been booked for twenty weeks of the Orpheum time, through the Casey Agency.

Paul's "Six Juggling Girls" open at the Fulton, Brooklyn, next week. It is a foreign act, like Michael Fitzgerald's "Juggling Girls."

The Rosaires open in Cuba on Jan. 15, going there from the Inter-State Circuit, They were booked through the Orpheum offices at Chicago.

Lane and O'Donnell jump from Keith's, Providence, to the Majestic, Chicago, to start nine weeks in the middle west for Martin Beck, Jan. 17.

George W. Day has left vaudeville to play in the western "Goddess of Liberty," which closes its run at the Princess, Chicago, Saturday night.

Adelaide Keim will appear at the Alhambra next week in a new sketch named "Miss Bright, Decorator," written by Edgar Allan Woolf.

Bransby Williams, the English character artist arrived in New York Monday. He was to have opened in Chicago that day, but delay prevented.

Jesse Lasky has engaged R. G. Thompson for his forthcoming vaudeville production, "Wanted—A Fat Man." The piece opens at Trenton, Monday.

Frank Morrell is playing two Broadway theatres this week, Colonial and Hammerstein's. Mr. Morrell is thankful as it means a loss of about ten pounds.

The Three Marvelous Mells will change their name and act shortly. When the new arrangement is produced it will be known as Mells-Myrmillo Troupe.

Herbert Clifton, the English singer, has been placed by M. S. Bentham to play five weeks on the Williams Circuit commencing Jan. 17, at the Alhambra.

The time of Fay, Two Coleys and Fay on the Orpheum Circuit has been extended until May 1. On May 16 the act is due to open at the Fifth Avenue, New York.

The New Portland, Portland, Me., will open Feb. 1, to play seven acts of vaudeville booked by the U. B. O. Family Theatre Department. It has a capacity of 1,200.

The Artusa Brothers, foreigners, will open over here in February. They are equilibrists, booked through Michel, the foreign agent, for the Sullivan-Considine Circuit.

Florence Moore (Montgomery and Moore) was taken ill this week, causing the act to remain out of the program at the American, Chicago. They will re-enter it Monday.

Ameta, the American dancer, is in her third week of a month's engagement at the Circus Variety, Copenhagen, Denmark, having gone to that house from the Palace, London.

Vanniekerk, a Boer scout, who does sharpshooting on horseback, is a foreign act now under the management of Cliffe Berzac. Vanniekerk may come over here for vaudeville.

Zena Keife is booked until June on the Inter-State and Western Vaudeville time, arranged by Jake Sternad, the Chicago agent. In September she opens on the Orpheum Circuit.

Stuart Barnes on Monday was stricken with lumbago in his dressing room at the Colonial before the matinee. He was removed to the Hotel Frederick, and his place taken by Frank Morrell.

James J. Armstrong, the veteran vaudeville agent, suffered a broken ankle. He received the injury during the freak storm in New York late last week.

Through a confusion of dates Hale and Earl, the foreign comedy acrobats, did not reach New York in time to appear at the Plaza this week. They open at the Fulton, Brooklyn, Jan. 17.

"The Top of the World Dancers" have been routed to open on the Orpheum Circuit next July. The Lasky Stock Company has also been placed for the same circuit commencing in that month.

Dan Sherman, of Sherman and De Forest and Co., has purchased five cottages in Bay City, Mich., from the North American Construction Co., The cottages will be an addition to the Fort theatrical colony there.

Joe Harris, a monologist, applied to Jules Ruby on Monday for a week's engagement on the plea he had just married that morning and needed the money. A marriage certificate was produced as evidence of good faith, and Ruby "took care" of him.

Jules Von Tilzer has passed up his scheme of booking for a string of popular-priced vaudeville houses. He had a circuit of five weeks lined up, but found it unprofitable. Now he has framed up a comedy act with an assistant and will proceed to offer it to the managers.

Marion Todd, who has been running the switch board at the Lyceum Theatre, New York, was married Wednesday, January 12, to George Brown, a ball player on the Washington team, at St. Raymond's R. C. Church in Westchester. The position at the Lyceum has been filled by Gertrude Finn.

Building operations have been suspended temporarily on Harry Leonhardt's theatre in Jersey City, due to the cold weather. Meanwhile Harry is booking the attractions from the Morris office for Col. I. M. Martin's new house in Cincinnati. He travels to that city once a week to see the openings of the shows.

"The Rooney Sisters" recently reviewed in VARIETY as assuming that title in one of the small time houses, explain that they wanted to bill themselves as "The Looney Sisters." "Looney" is the family name, but the house manager could not see its value on the billboards. Hereafter the two pretty misses will call themselves "The Manson Sisters."

The Comedy Club will hold daily gatherings of all members in New York between noon and two p. m. The hours have been appointed as including a desirable time when members may meet for converse. Arthur Forbes has been elected secretary in place of Bob E. Matthews, who resigned through engagements that will carry him too far away from New York during the seasons.

MANAGERS LEAVE I. B. A.

Five managers and seven houses left the Independent Booking Agency this week, removing their bookings to an office established on Monday in the Knickerbocker Theatre Building by Charles J. Fitzpatrick. Previous to leaving the I. B. A. Mr. Fitzpatrick had been the booking representative for Feiber, Shea & Coutant in the agency. The managers leaving were brought into the agency by that firm. They are A. M. Bruggemann, Frank A. Keeney, James Madison, and John P. Harris, also Geo. Metzel, of the William Penn, Philadelphia. Keeney controls two houses (Third Avenue and New Britain), Madison has Blaney's Baltimore; Bruggemann the Empires at Hoboken and Paterson, and Harris the Grand, Wilmington.

Feiber, Shea & Coutant were prevented from taking their own houses out by the agreement made with the agency. H. H. Feiber on Tuesday resigned as secretary and treasurer, leaving the firm without a representative on the executive board, and the directorate without the power to act according to the by-laws which require a full representation.

The outcome of this is not known, but it is likely that by February the I. B. A. will know where it stands. Just now the managers opposed do not speak to one another.

An order was issued by the agency, passed at the meeting of Jan. 4, that no "outside" agents be permitted to enter the agency to book. This was accepted as a move to force acts into the agency offices when they could be bargained with in person to much better advantage perhaps than through an agent.

The attitude of the Mozart Circuit throughout the wrangling in the I. B. A. is still a matter of comment. There has been great surprise expressed that in reference to the "graft charges" Mosart did not ask for the suspension of the officer pending an investigation. A report that Mosart is master of his own actions as director of the I. B. A. is in contradiction to statements made on behalf of the White Rats that Mosart cannot make a move in the agency or with his circuit without the knowledge and consent of the organization.

The NYBO removed this week to West 42d Street, and will hereafter be known as the Western Vaudeville Agency. Joe Wood left for Chicago. It is said that if he returns to New York he will open an office of his own independent of all present or past connections.

LEO MAY MOVE.

No agreement having been reached between the United Booking Offices and Joe Leo to pay that agent 5 per cent. upon the salary of all acts booked from his office by the larger agency, Mr. Leo said this week he thought of removing from the Long Acre Building, not seeing any benefit in bringing closely to the suite of the United's Family Department his collection of small time acts.

RUN FOR MANHATTAN FEATURE.

Next week the Ali Rajah Co. will commence an indefinite run at the Manhattan, booked by William J. Gane. The alleged foreigners are "mind readers," two men, who are looked forward to by the popular-priced manager and agent to bring something of a sensation to the city.

GANE'S TWO IN BROOKLYN.

William J. Gane, for the Moving Picture Co. of America, added another Brooklyn theatre to his Isman-Lubin-Gane chain this week. Mr. Gane has the show rights at the Court, across the Bridge. Formerly it was Hyde & Behman's Olympic. The vaudeville policy starts in about a month. The lease was retaken from Al H. Woods, the sub-lessor, who has been playing "mellerdrammers" over there so far this season.

The new Liberty, East New York, is Mr. Woods' as well. The Liberty has not yet opened, due to a strike by the steam and gas fitters of the Brooklyn Borough. This prevents the sprinkler being attached. Until the fire regulations are complied with no permit can be procured. The unlooked for difficulty is expected to be removed by the workmen in a week or so when they will return. It is now a general strike.

The Gane concern has another Brooklyn theatre in the prospective. Nothing is allowed to leak out as to which house is the next to take up pop vaudeville. Either the Grand Opera House, or Amphion, Williamsburg, are the two mentioned by the rumor mongers. The first named is the favored one in the guessing.

CLEVELAND STIRRING.

Cleveland, Jan. 12.

With the announcement that S. Lubin, the Philadelphia picture man, had leased the old First National Bank Building on Euclid Avenue at a rental of $22,000 yearly, and will transform it into a big popular priced vaudeville theatre, things theatrical commenced to stir here.

Keith's Prospect will close its stock this Saturday, reopening with the smaller grade of vaudeville, making the second Keith house in town. Keith transplanted vaudeville from the Prospect to the Hippodrome about a year ago. Of late it is said the Hippodrome has been making money. The reversion of the Prospect will give another house to oppose Lubin.

Proctor, Sees & Young have also picked up. They are to build on East 9th Street. Now the firm is operating the Princess on the cheap admission plan.

TWO KINDS ON ONE BILL.

The booking sheets of the People's Vaudeville Co., which controls several of the best of the popular-priced vaudeville houses in and around New York, show that in some instances for next week's bills there are acts free to play the United Booking Offices' time with acts on the "black list" maintained by the United.

This condition has been looked for in the bills of the People's. The United not having yet declared any of the People's theatres in New York "opposition" means acts playing in them will not be "blacklisted."

MADISON SELLS KEENEY'S.

Keeney's, Brooklyn, which passed from the management of Frank A. Keeney to that of James Madison, was again transferred this week, when the house opened on Monday under the direction of De Forrest, of the whirlwind dancers, who also has a house at Rockaway.

The booking connection under the new regime had not been settled upon Tuesday.

BLANEY'S TWO-A-DAY.

Baltimore, Jan. 12.

Commencing Monday Blaney's Theatre, under the management of James Madison, will become a "two-a-day" vaudeville house at the popular scale of prices, 10-20-30. Seven acts will be booked through the Charles J. Fitzpatrick Agency of New York, the bill remaining the full week, playing two shows daily only. Blaney's has heretofore given the usual "pop" program and performances.

The "two-a-day" plan brings Blaney's into closer competition with the Maryland, Baltimore's first-class vaudeville theatre, booked through the United Offices of New York.

MERRY WAR EXPECTED.

Philadelphia, Jan. 12.

Trouble is threatened among the small time houses here. On Monday two attempts were made to take acts out of the Park Theatre. It is said the acts were informed that if they played for the Park, booked independent, they would be blacklisted, but if they refused to play, twenty weeks would be coming their way.

Barnes and King and Ethel Gordon are reported to be the acts approached, and the latter cancelled, the former remaining to play. Miss Gordon came to the Park on Tuesday for her photographs, and it is claimed admitted that she was threatened as did Barnes and King. Manager Nixon-Nirdlinger says he knows who is responsible and a merry war is expected.

UPTOWN BOOM.

With Percy G. Williams' Bronx just opened, a new theatre in course of erection by the Miner Estate and Louis Beck about to open a new vaudeville house in the same territory, comes the announcement that a site has been purchased at 145th Street and Eighth Avenue, New York, and a theatre of 1,000 capacity will be built.

The Polher Realty Co., of which Paul M. Herzog is the president, appears on the records as the purchaser. The plot is 75 x 100 on the south side of 145th Street. The Polher Co. is said to control a considerable circuit of picture and "pop" vaudeville theatres.

NEW BRONX "SMALL TIME."

Vaudeville agents doing business with the United are somewhat put out over the continued classification of the new Williams theatre in the Bronx as a "cut salary" week on the route sheets. They maintain that the house is returning a large profit, equal proportionately if not larger than any of the other Williams houses.

In this connection those who are in a position to know assert that the Colonial and Alhambra in New York return to the Williams Co., about $65,000 net each every year.

FIRST SHOW FOR POLYTEAMIA.

New Orleans, Jan. 12.

The contract between Alfred Mise, manager of the Polyteamia Gardens, Havana, has been entered into with the Orpheum Circuit to furnish the Cuban open air theatre with vaudeville shows.

The first bill of eight acts left Key West yesterday. A similar show will be shipped over fortnightly.

FAMILY DEPARTMENT IN OPERATION.

Walter J. Plimmer, Lester D. Mayne and Paul Wolf, the staff of the United Family Circuit Department, took up headquarters Monday morning of this week in the offices formerly occupied by the Joe Wood Agency on the fourth floor of the Long Acre Building. This is to be the temporary home of the department until the suite facing 43d Street (on the fifth floor) is in readiness for occupancy.

Paul Wolf is an addition to the department's force, having just joined. He was formerly in charge of the booking of extra attractions and Sunday shows in the theatres of the Empire Circuit Co. (Western Burlesque Wheel) around New York. He left there Saturday night. In his new position he will act as assistant to Plimmer and Mayne.

The office now has fifty houses on its route sheets, all in New England. Hartford, Conn., has been taken as the central point in the circuit, and the bookings have been divided into two parts. Plimmer will operate the houses west of Hartford, numbering twenty-six, and Mayne will handle all bookings east, including Maine, New Hampshire, Massachusetts and the neighboring States, numbering twenty-four houses. Some are "split" weeks. Plimmer is paying as high as $300 a week for important features.

Mayne returned a few days ago from a four-week trip through New England drumming up business. He completed arrangements with The Abrams Amusement Co. of Portland, operating sixteen theatres in Maine and the W. E. Green Amusement Co. of Boston with twelve more, to book through the United Family Department. Until this week the two firms had taken their attractions from the Morris office in Boston. It is said that with control of the Abrams houses there is not a vaudeville house in Maine booked independently. Commencing Feb. 7 the Gorman Bros.' houses will join the United's Family string, it is said.

Other recent additions to the same office are Auditorium, York, Pa., and the Auditorium, Norwich, Conn. The latter was formerly booked by the I. B. A.

With these developments there has been a rearrangement of the old Park and Fair Department of the United. Harry Mundorf has been assigned to act as assistant to Jule Delmar in the booking of the Wilmer & Vincent houses. M. E. Robinson remains in charge of the fair bookings. The Family Department will handle park bookings.

TREMONT NEARLY READY.

The Tremont Theatre at 177th Street and Webster Avenue (Bronx) is nearly completed and will open Jan. 22. It is owned and will be managed by Louis Beck, former press representative for Frank Bostock. Six acts, furnished by the United, will make up the program. It will be a two-a-day house with a capacity of about 1,200.

Mrs. Percy Akers, of the comedy acrobatic team of Corro and Corro, died in Buffalo last week after an illness of a year's standing.

Welch and Maitland have engaged with "Vanity Fair" for the remainder of the season.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Waterville, Me., Jan. 11.

Editor VARIETY:

In answer to Mr. Ed. Lucas' letter I wish to state that he is right and owns the act he calls "Mud," and that I saw him do it while on the bill with him in Des Moines, Ia.

But the "Mud" story I do, while on the same order, is entirely different from his. He carries his conversation on "mud" all the way through as a "gag." We use but a short portion of a "gag" similar to his.

We used this through Texas on Jack Dickey's time as one of our changes. We had to change acts in the middle of the week. Our own original act doesn't go in for talking; it's all singing and dancing. The act he speaks of was just a fill in, and not like his "gag" "Mud."

Mr. Lucas was a friend of mine, and I was always a well wisher of his, but somebody stirred the "mud" up and got it mixed.

Sorry we have caused Mr. Lucas the trouble. The two acts could work on the same bill and not conflict. They are far away from each other. *Jimmie Rego*

(De Cotret and Rego).

Editor VARIETY:

I am trying to locate my daughter who played last year in Sam T. Jack's Co. Her stage name is Alda Chrystie.

I am an old man and in much distress about her. She sings and dances.

W. W. Goldsmith.

Minneapolis, Jan. 6.

Editor VARIETY:

We noticed that Young and Phelps asked for information in regard to the title "The Piano Mover." That title is ours. We have been using it for the past five years.

We wish to thank Young and Phelps for the professional way in which they went about the matter.

Burton, Brandt and Co.

Norfolk, Va., Jan. 10.

Editor VARIETY:

I appeal to VARIETY to give publicity to what I consider a gross invasion of my rights and an injustice to me which I fear may cause me damage. Some time ago Barney Gerard, the owner of a burlesque organization, telegraphed to my manager, Aaron Kessler, offering me engagements as extra attraction with his companies. Mr. Kessler replied that I was booked well ahead on the United Booking Offices vaudeville circuits and my appearance in burlesque theatres in towns which I had already booked would seriously interfere with my appearance there. For this reason the proffered engagements were declined.

With this in mind I was surprised and indignant when last week I received a copy of a Detroit (Mich.) newspaper in which an advertisement for "The Follies of the Jardin De Paris" (Mr. Gerard's burlesque show) was printed and the presence in the show announced of "Princess Rajah." I cannot but think that my name was deliberately stolen and my reputation traded upon for the profit of the Gerard show. There is a vaudeville theatre in Detroit which I had hoped to play, and I consider this use of my name as much a theft as would be the taking of property. If Mr. Gerard has a valuable show title or original material in his show he would be properly indignant if another stole it, and should be the last person to offend against the rights of others in this respect. *Princess Rajah.*

New York, Jan. 9.

Editor VARIETY:

In reply to C. W. Williams' letter in which he states a "Mr. Harrington" has quite recently put on a new offering called "The Doctor Shop," I wish to say that this is not so.

My present act is entitled "Jerry's Bluff," not "The Doctor Shop." Again he is in error when he states that I quite recently put on this new act. "Jerry's Bluff" was first introduced two years ago at the Bijou, Perth Amboy, N. J. Manager Ernst of the Bijou can verify that. I played this act last season for ten weeks on the United time and eighteen weeks on the Pantages Circuit. At present I am playing United time.

I saw Mr. Williams' act on a Sunday a few weeks ago at the Court, Brooklyn. There is not one line or any business in Mr. Williams' act that is being done by me.

In his letter he tries to infer I have taken his ideas *Dan J. Harrington.*

Waltham, Mass., Jan. 11.

Editor VARIETY:

The truth of your article in the Anniversary VARIETY, in which you advise artists who have material to protect, to advertise it, has just been forcibly brought home to me.

I wrote a song last April, when there first began to be talk of the Jeffries-Johnson fight, and kept it a deep secret from even my most trusted friends, as I knew that the subject and the title would be a winner and wished to keep it quiet till the time was ripe to make it public.

But it seems that I took an entirely wrong course. We never advertised the song, but Mr. Hammond began singing it Sept. 16, and has ever since, seventeen weeks in all. Week of Dec. 6, sang it at the Empire, Hoboken. On the bill with us was one Eddie Mack from the firm of F. A. Mills, singing and "plugging" illustrated songs for that concern. This youth asked me on Monday night, when the song was being received with enthusiasm, who had written it and who was publishing it. I informed him that I had written it and that it was not published, but that we intended doing so at a later date.

How foolish of us to think that we would be allowed to get away with anything like that. The title of my song is "Jim-a-da-Jeff." Last week F. A. Mills advertised a song with the title "My Friend Jim-a-da-Jeff," having the words "my friend" in very small type, and "Jim-a-da-Jeff" in regulation title size. In this way Mills seeks to make use of my strong title.

This is my story, and I take this means of making it known to the general public and to the managers who have played us this season, and to the artists who have been on bills with us.

I realize now that if I had advertised from the first it might have deterred others from using it. The copyright number of my song is E 219667.

Dorothy Forrester.

(Hammond and Forrester).

New York, Jan. 7.

Editor VARIETY:

I notice in review of Scribner's "Bib Show" Tom Haydn is mentioned as the "straight" man. The "straight" is Eddie Lovett.

I do not wish to unjustly accept the well-deserved credit rightfully belonging to Mr. Lovett. I am a member of the same company. *Tom Haydn*

(Borden, Zeno and Haydn Bros.)

Boston, Jan. 11.

Editor VARIETY:

I notice in last week's VARIETY that H. A. Bartlett, your correspondent at Brockton, Mass., had at Sheedy's "The Bruces" (colored), fair.

We were not in Brockton last week, and have never played Sheedy's there. If there's another act by the name of the Bruces I never heard of it, and they have a great nerve to work under our name. *Chas. E. Bruce.*

(The Bruces).

Chicago, Jan. 7.

Editor VARIETY:

In regard to using title of "Cycling Zanoras," Mr. Thompson stated he originated that title six years ago. He was at that time breaking into the profession under my guidance, running under the name of Lawrence & Thompson. We separated in Albany, N. Y., May 6, 1905. After a separation of two years Mr. Thompson rejoined me and had with him the title which he had dug up out of the map of Spain, and by way of originality added "Cycling." We worked together for another two years and again separated, and Mr. Thompson handed the title over to me together with letterheads and photos. Now as the name was a present to me and as I am responsible for Mr. Thompson's professional career I think I am entitled to the gift, seeing that the name was built upon my ability and hard work. I trust Mr. Thompson (Zanora) of Zanora and Berg, will refrain from further remarks.

Frank Lawrence

(Cycling Zanoras).

FIRST "FULL WEEK" ACT.

Rice and Prevost, playing at the Lincoln Square this week, are the first act contracted for by the People's Vaudeville Co. to continue over its popular-priced circuit as a feature attraction, playing a full week in each of its theatres.

The People's is still "spliting" the week in its theatres.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The sixteenth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

Dear Mike:

I want to know what in fire you mean by sendin me Welter and Smax again when I told you I didn't never want them back. also you priced them on the list for K E and then give them a contract for K K which is five dollars more than they got here before. Also you sent me Tossup and Ketcher for ten dollars more a week than they was offered to me for by the Jasbo Booking Agency. If I could run one of them letter writin machines I would do my own show booking and keep the commission fees myself.

Mildred Eckles The Song Characterizer gives a pretty good show and has a lot of costooms but I had a fuss with her because my wife went in her dressin room after the acters had gone home and tried on all her clothes. My wife is fatter than she is and she busted a lot trying to get them on.

My wife is actin like a fool lately any how, first she went and had her hair painted red and tried to look like a buck dance actress we had here once and now she has sprained her hip trying to do straddles like The Oldshuski Troop of Roosian Dancers that's here this week.

The Howard Brothers with their flyin banjos got clapped a lot but you didn't tell me they played music. I thought flyin banjos was some sort of trained birds and advertised it so in my printin.

I was told by one of the troop that all first class theatres has rules so I made up all the rules I could think of and pasted them on the wall. Here is the rules and if you think of any more I ought to have let me know.

RULES.

No cooking aloud in the dressing rooms
The words hell, dam, sucker and slob must not be used without permission of the party of the first part
Acters will not be aloud to tell each other what wages they get as they make each other mad
Acters not aloud to ride up to the theatre with their trunks on Monday
Acters letters will be given out Wendsday and Saturday
Telegraf messages comin when acters is out will not be taken in
Any acter that is too drunk to act will be deducted fifty cents
If there is any suggestion matter in your play tell it to the party of the first part
All acters must behave like ladies and gentlemen except when otherwise asked.
If you have to go on first in the show it aint because you cost any more than the rest and it dont donate the price at all
Lights will be turned on at 2.10 and 8.10. Show starts at 2.15 and 8.15. Lights will be put on as soon as the show is over
Acters must not split wood for the dressing room stove while the show is going on
If any acter is discharged the rest must stretch out the show to make up for it
Any one caught writing about me on the walls will be notified of it
Acters not aloud to carry beer in through the audience
Acters not aloud to sass the audience if it dont laugh
Acters must not tell riddles with the fiddlers as it makes them forget the next tune
Any other rules I can think of will be riggidly enforced by the party of the first part
Read these carefully before signing them.

Adam Sowerguy,

Manager.

WOULDN'T GO BACK.

The Empire Circuit Co. (Western Burlesque Wheel) has asked Walter J. Plimmer to return to its New York headquarters and take charge of booking the wheel shows and added attractions. Plimmer, in charge of the United's Family Theatre Department, declined.

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Jan. 4.

Gardener and Stoddard have just signed for sixteen weeks on the Stoll time, to follow the Alhambra engagement.

Morton and Elliott, who left here about a year ago for a trip over the continent and a short stay in America, arrived in London last week and will play the Gibbons time for a few months.

Ritter and Foster came into town last week, intending to rest until after the New Year, but were immediately booked into the Paragon to deputise for Gertie Gitana, who did not appear Monday evening.

Ike Rose of Germany, which he says is near Berlin, was in London for a few days last week.

Carl Hertz, the illusionist, returned last week after a long trip into Italy, where he toured his own show on the percentage plan. Mr. Hertz states that business was great and the weather was better. (Probably Carl pulls that weather thing to have people in London sore).

Lila Wilson, formerly a "Ned Wayburn girl" in the States, is about to do a "single" act over here.

"Paradise Alley" has just received four weeks booking from the Harry Day agency for Bristol, Crouch End, Canningtown and the Bedford.

Vardon, Perry and Wilber finished their engagement at the Empire last week, going to the provinces where they will remain until the middle of March.

Cyril Maude and Elsie Craven in a big fairy production are billed at the Coliseum.

Francini and his page, Two Vindabonas and the Brothers Webb are the new attractions for the Hippodrome this week.

Scotland just now is demanding girls who do Dutch acts. In Glasgow Happy Fannie Fields and May Moore Duprez are in pantomime there. Radie Furman is at the Kings', Edinburgh. May Moore Duprez is working in the Karno panto and a report says that she is making good a mile. Haven't heard anything about Fannie Fields as yet, but it is a safe venture to say she is getting away big. The only thing beyond understanding is that Fannie is not playing in one of the big pantomimes in London. There isn't one in the lists hereabouts who can touch this girl for comedy and that's what a panto seems to be produced for.

Camille Lavis, formerly one of Eddie Clarke's "Winning Widows," is now doing an act in the Scotland halls. She and two boy dancers are the turn.

When Jordan and Harvey finish up this week they will have done twenty-seven shows on the week.

A report from Glasgow states that Sam Lloyd, managing director of the Pavilion in that city, is seriously ill with pneumonia.

Zanora and Berg, who have been working in London for a few weeks, go to the Palace, Glasgow, Monday. Harry Day is handling the act.

Fields and Lewis play their last booking in England next week at the Hippodrome, Leeds. It is not known whether any more time will follow on that week. The boys have managed to pull down five weeks at a salary that no patter act ever received in this country.

There seems to be a lull in the booking of acts, due probably to the transfer of the Barrasford Tour into other hands. The only fact in the case is that there is no booking or any business of any kind being done in the Barrasford office. It also has come to light this week that there never was an agreement signed between Gibbons and Barrasford, though they have had offices together for the last few months. De Frece, who has bought the Barrasford Tour, is not given credit by many for doing so in his own name. Many believe that De Frece is working for a higher power. Then again there seems to be some difference between the shareholders and it is a question whether or not the tour can be wholly sold. In most of the towns a local stock company owns the Barrasford halls. In Leeds and Brighton the Hippodromes are controlled by Barrasford's, Limited, headed by Barrasford. Mr. Barrasford's company also owns a half interest in two of the other halls. It is not understood how the Tour can be sold while Thomas Barrasford doesn't want to sell. That is exactly how he feels about it and there are many obstacles in the way of the deal coming off. It will probably result in De Frece taking some of the houses unless some one with money comes along and induces Thomas Barrasford to sell, which isn't very likely. George Barrasford sailed for America Jan. 1. The Gibbons-Barrasford office want it distinctly understood that George isn't going over in connection with that office, but still he might be on some big mission for his father (Thomas Barrasford). If it is going to retain Mr. Barrasford in the business, it is hoped he secures what he wants. As to opposition over here in case De Frece does buy the Tour, it is very hard to guess what will come off. There is only two things to happen with De Frece in control of the opposition Tour to Stoll. Either Stoll will kill his opposition by taking De Frece in with him or De Frece may be acting for some other moneyed men who could give Stoll the battle of his life. If the latter occurs a circuit only next in money and size to the Stoll string will spring up. It will be rosy for the artist, but with no opposition Harry Rickards in Australia, Sydney Hyman in South Africa and Sullivan-Considine and Pantages in America would have enough English material to last them for years.

EUSTON MUSIC HALL.

London, Jan. 1.

A very jolly audience found its way to the Euston at the first show on Tuesday night of this week. The house was packed to the walls, unusual for this hall at a first show.

Walter Wade, singing comedian, opened. His good voice made him well liked for the few minutes he was there. Yvonne Lamor appeared in second position, working under the name of Navor Ramoi. The change hasn't helped any. This time the comedienne is trying to put over a dialect "coon" song that lacks dialect. Wyndham and Wyatt made them laugh very hard mostly through the comedian's efforts with the jam covered bread. The voices also helped. If the jam and bread were left out, it would help it too.

Chris Richards with a brand new bunch of twists easily made good. The eccentric dance he puts over is certainly a wonder for bringing laughs. Leo Stormant appears in his artist sketch, doing well with the red fire lines in it, and downing the rich scoundrel. They did hate that villain at the Euston.

Queenie May, a young girl, appears as a vocalist wearing the regulation little boy's velvet suit. Queenie has a voice with very rough edges. But then the Euston crowd liked to hear her sing a pathetic ballad about a son leaving his mother, and returning to hear her voice in a phonograph. The song says it will be kept in the family for years, because the mother's voice is there. Beautiful sentiment, but even that does not explain why such things are allowed to be. James Stuart, the tramp who plays the piano, does nothing new outside of hoisting the Union Jack on the piano. He as well made the audience laugh loudly. Wilson and Waring, though slated, did not show.

Phil and Nettie Peters came along with more laughs and had the audience. They finished with the laughs as they started.

Charlie Whittle was the act that the very happy audience seemed to be waiting for. They sang and kidded the singer who kidded right back. In one case Whittle said "This song has ten verses," and a voice from the front answered, "Give us the last one, Charlie." The singer was forced to sing his "Strand" song about five times.

Harry First and Co. closed the show after all these laughs, and it looked a hard spot for the comedian and his sketch. The audience was noisy when he opened, but quieted down, and after a minute he had them laughing as loudly as they had all evening.

DIES OF APPENDICITIS.

Berlin, Jan. 4.

Mabel Esmeralda died here Dec. 31, of appendicitis.

Patrick L. O'Leary, press agent for the Columbia Theatre (Western Wheel), died last week after a brief illness.

John B. Mackin, prominent as a vaudeville performer many years ago, died suddenly of apoplexy at 250 North Franklin Street, Philadelphia, Dec. 31.

Mrs. Elizabeth Gleeson, mother of John and Bertha Gleeson, died Jan. 6 at Decatur, Ill., of heart disease. She was 70 years of age.

BERLIN NOTES

Berlin, Dec. 31.

Circus Sarrasani, the biggest touring circus in Europe has arrived in Berlin and opens here Jan. 1 in its own building at Potsdamerstrasse.

The new Russian pantomime of the Circus Busch, "Marya," is a tremendous success and a sure winner. Mr. Busch had to change the name of the play, originally called "The Nihilists." The police did not like it and some other dangerous little things as bomb throwing, etc. They now use revolvers instead of bombs. The Twelve Wolkowskys, balalaika players and dancers, and Senorita Rosari, a good-looking young Spanish dancer, are appearing in the pantomime, both having big success. The last scene is doubtless the greatest ever attempted by a circus production.

At the Circus Schumann, Sergeant Brennan, diabolist, opened Dec. 25 with success. Another newcomer at Schumann's is Bagonghi, dwarf clown, as trick rider, a good comedy circus act.

Hagenbeck's monkey, "Moritz," which died some weeks ago in Warsaw, Poland, where it played at the Circus Ciniselli, received $1,000 weekly. It was booked up to the end of 1910. Mr. Ciniselli says "Moritz" was the best drawing card he ever had.

Alexander Hoenig, president of the Internationale Artisten Genossenschaft, has been appointed by the Variety Managers' Association to act as judge in cases of violation of contracts. Max Berol-Konorah lost this position through his speech delivered in Hamburg some days ago. Mr. Hoenig is the legal adviser for the Berlin police in artistic matters, and is very much liked by artists.

Reports from London say that Hagenbeck's seventy polar bears, booked at the London Hippodrome by Paul Schultze, are a big success.

THE UNION AGAIN.

The Musicians' Union, which has come into notice several times by reason of its arbitrary rulings, bobs up again in a new tangle. Charles L. Van Baar, the leader, was engaged Tuesday evening for a charitable affair at the Hotel Astor. He agreed to furnish music at the rate of $7 for each player and $14 for the leader (the rate at which orchestras are furnished to all the restaurants and cafes in the city).

When reporting the contract to the Union, officially known as the Aschenbrodel Verein, 144 East 86th Street, he was informed that the Astor had been declared by the Union in a new class and that the rating for the hostelry had been advanced to $9 for players and $18 for leaders. In the same class are Delmonico's and Sherry's. The opening of a new ballroom in the Astor caused the new classification, but nobody seems to understand why the same musicians draw more for working at the Astor or the other two places than in other establishments.

Mr. Van Baar held to his contract, although he had to make up the difference in scale out of his own pocket.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Jan. 3.

The present program at the Olympia (the revue which has been holding this stage for over three months), will shortly be withdrawn and vaudeville substituted for a time. Among the attractions will be Cronin, the ballet "Psyche" from the London Alhambra, with Mlle. Schollar, a Russian danseuse; Prince and Moricy, of the Theatre des Variétés, in a skit on "Nick Carter," and half a dozen numbers. The takings in the halls are in advance of any legitimate house here, and demonstrate the strong footing vaudeville has obtained during the past ten years or so.

Marseilles is to have another immense music hall, accommodating 5,000. It is to be built where the Café de la Paix is now standing, the former Brasserie Phoceenne. There was a playhouse on the site many years ago, called the Casino des Allées, in the Allée de Meilan, owned by the Brasserie Phoceenne, under the direction of Rougier Bernard, but the company failing, the place was transformed into a big café. The new music hall and hippodrome is to be called Theatre Apollo. It is close by the Palais de Crystal, and may be a keen competitor of that house. It is said that the Palais de Crystal, since reconstructed, has not given the satisfaction anticipated.

The Opera is having some trouble recently with its smaller people. The electricians, stage hands and dressers have shown signs of striking. On Dec. 27 it was the male dancers who refused at the last moment to appear in "Coppelia" unless immediate redress was granted to their claims. The principal one is a minimum salary of $347 per year. The *danseurs* were backed up by the scene shifters and the orchestra, and flatly refused to go on. The managers immediately promised better treatment and arranged for a meeting of delegates to draw up a scale of wages. All the branches of the theatrical and music hall profession in France are slowly but surely becoming affiliated with the Syndicate, under one big organization, and will soon be a power like other trade unions.

Vaudeville will be strongly represented in the new show at the Olympia, due about Jan. 5. In addition to the ballet, "Enlevement de Psyche," as the London production will be called in French, in which Mlle. Leonora will be seen, we have Wilka and his "living doll," Vorg, the rag artist; Les Gamon Trio (with two dogs); Three Sisters Romanas, acrobatic danseuses; Apollo Trio, bronze statuary; Mlle. Schollar and M. Kiakscht, Russian dancers (who will appear in a special act and not in the ballet as at first intended); Garcia, the shadow juggler; two French comedians, Prince and Moricey, and Cronin in a new act. The revue I mentioned some weeks ago will be ready towards the end of March. Till then the Olympia will play vaudeville.

There is a rumor that the Apollo will revert to a music hall entertainment after the run of "The Merry Widow," nearing its end here. The landlord, M. Rigo (late of Seguin's combination), may take over the establishment himself when the present lease lapses. This is not the only rumor of changes during the new year. London may witness many.

I hear that Manager Ellis has severed his connection with Crawford. The new rink in the Rue St. Didier, which was to have opened in October, may be ready about Jan. 15, and this will be followed shortly by the one in the Rue Amsterdam, built by Parkinson, and to be managed by E. H. Neighbour, a good omen for its future.

I wish you, my friends and readers, a very happy New Year, with all prosperity and good health. I thank those who have so kindly sent me cards and kind wishes by post, and do not begrudge the penalty postage I have had to pay on several on account of letters being insufficiently stamped. But I seize this opportunity to point out that business communications may not be jeopardized when writing to France, that the postage has not been changed and the correct stamp is five cents the half ounce. The postal convention of two cents postage between England and United States does not apply to France.

HARD PRESSED FOR A BILL.

Sunday concerts were given last week at the new Columbia, the Eastern Burlesque Wheel theatre at Broadway and 47th Street. The attendance at the matinee was very light. In the evening it improved somewhat. The headliner for the occasion, George Fuller Golden, was unavoidably prevented from appearing. Next Sunday Maurice Levi's Band has been contracted for as the feature.

Weber & Allen, who have most of the bookings for the Sunday shows for the Columbia Amusement Co., complained this week to the White Rats against the stand taken by the Morris office declining permission for "Morris acts" to appear there. It is said that the Columbia Company was willing to accede to the Morris office demand that if it supplied the Columbia all the "special attractions" required for the burlesque circuit be taken from the independent office, but the Columbia Co. would not enter into a written contract to this effect.

The matter was taken up by the White Rats at the meeting on Tuesday evening. The organization is reported to have assured Weber & Allen that if acts were required to fill up the program they could be depended upon from the society. The procuring of "feature" attractions for the Sunday shows is the most bothersome turn in the bookings just now, according to report. The remainder of the program could be filled from the Columbia burlesque shows entering New York.

An offer is said to have been made Jos. Shea, the agent, to take over the Sunday concerts on a percentage basis, as he did similar concerts at the other Eastern house, the Murray Hill, splitting with the management 50-50, the agent paying the cost of the program. Shea is reported to have refused this offer.

BILLY GOULD ON BROADWAY.

By William Gould.

Old Dr. Herman slipped one over on New York last week.

The Metropolitan Opera House will be turned into a picture house next week (Cocaine Number).

There is another vaudeville show in New York. It is called "The Jolly Bachelors."

Marie Lloyd is coming over from England next month to see her American sister Alice. I like the North German Lloyds.

No benefits in town last week. So Izzy Ward did not work.

Arthur Klein is having a bust of P. G. Williams made in Bronx.

Will the gentleman who was in to see the picture show on the New York Roof last Thursday night kindly call at this office. He took the usher's overcoat by mistake.

Political Note:

Tim Cronin will live in Albany this winter while the legislature is in session. Pretty soft, Tim.

Up-to-date news:

Mr. Sheedy, of Fall River, came to town yesterday to buy Christmas presents.

A bright boob suggested that I do an act with Bessie De Voie and call it Gould and DeVoie, "In Love Letters." Pass the ether.

Puzzle—When does Max Rogers open at Hammerstein's?

Loney Haskell, the Victoria's stock comedian, is in the village.

Now that all the billiard, pool and baseball players, as well as the pugilists and newspaper cartoonists are booked in vaudeville, why not book a few idle Tammany politicians. Give them a $1,000 or two to tell what they did while in office.

Doc Steiner is trying to book Mrs. E. H. Harriman for Joe Woods' Circuit.

Somebody said the other day, "At last we have burlesque on Broadway." We've had burlesque on Broadway for many years. The only trouble will be one cannot steal from the other as easily as in former days and both play to the same audiences.

I suppose when Jake Sternad gets his restaurant circuit going, the quick lunch circuit will be known as "small time."

Did you ever stop to realize that the Shuberts have as many star vaudevillians under contract as the U. B. O. or Morris?

There is no truth to the rumor that Elsie Twelvendorf will work with Harold Muckinblaff. Miss Twelvendorf will remain with her partner, Marie Thumsinditt. all reports to the contrary notwithstanding.

Sam Shannon says he can remember when Jim Morton did a single turn.

Eddie Clark is re-writing sketches.

WOMAN IN VARIETY

BY THE SKIRT.

In a white chiffon house gown, very simply but gracefully draped, Fannie Ward made a charming picture at the Colonial Monday afternoon. Miss Ward enters in a long ermine coat even more elaborate than Miss Suratt's.

Evidently B. A. Rolfe likes combinations of colors, as he dresses the six girls comprising the chorus of "The Leading Lady" in twelve different colors in their two changes. One shade would be preferable as the colors employed do not harmonize. Margaret Haney wears a grey costume that causes her to resemble a "Salome" grown modest. Also she should attend to the tops of her black stockings worn in the football number. (Colonial).

Lillian Shaw makes three very pretty changes. Her entrance gown as a lady's maid in lavender satin and white lace was very pretty. The Italian costume was both elaborate and perfect in detail. The yellow satin with an over dress of chiffon in the same shade belted in with black velvet was quite beautiful. (Colonial).

(Miss) Dean Edsall at the American this week is wearing an apricot satin, made sensibly with a waist line. The gown fits to perfection. I don't blame Miss Edsall for turning her back so often to the audience. She has a perfect back.

La Belle Blanche in a simple pink satin dress, in chiffon and trimmed with pink rosebuds, at Hammerstein's, looks very pretty.

All of Nora Bayes' costumes in "The Jolly Bachelors" are similar to one another, of soft clinging satin made semi-Empire. The first is black and gold, with which is worn a black hat with tan plumes. An emerald green is very handsome, the bodice being of gold lace from which a panel heavily embroidered suspends to the hem. The skirt is veiled in gold net. A black hat with a green plume, also a scarf of green lined in black lace adds to this costume. An electric blue made also with a panel, but down the back this time, has a band of fur around the bottom. There is just a flash of yellow satin evening wrap trimmed in black lynx. The last gown is a white satin with pearls.

Brown is the prevailing color for the chorus of "The Jolly Bachelors," and not a pretty shade either. There were no striking costumes, and the millinery is atrocious.

PROGRAM OR DAMAGE DEMAND.

Louis J. Beck, formerly press representative at the Columbia Theatre, Brooklyn, has brought suit against Marcus Loew claiming $5,000 damages.

Beck, who is about to open a theatre of his own in the Bronx, declares that Loew contracted with him for the program privilege at the Columbia and Royal, Brooklyn, for 1909 and 1910, and then took the privilege away.

Ed. Blondell is preparing a new version of his "Lost Boy" sketch, or at least the piece will have Blondell in the "kid" character.

FILM RENTERS' CONVENTION.

The annual meeting of the Film Service Association will be held at the Imperial Hotel, New York, Friday, Saturday and Sunday, Jan. 28-30. It is expected that renters licensed under the Edison-Biograph combination from all parts of the country will come here for a "social session" and to see how much New York has changed since the Patents Co. was formed a little more than a year ago.

THINK THEY WERE BUNCOED.

The manager of a certain moving picture theatre in Brooklyn, according to several of his patrons, has found a way to give a prize and still not give one. This manager gave numbers with every admission to his theatre during the Christmas holidays, announcing that at a drawing to be held January 2 a handsome set of dishes would be given to the one holding the lucky ticket. On the night of the drawing the house was packed, a condition which had prevailed ever since his patrons had started after the dishes. During the performance the manager walked upon the stage holding an envelope which, he said, contained the winning number. When the number was announced a young woman walked upon the stage. She was recognized as having been constantly seen in the manager's company and a howl went up from the disappointed audience. It needed a bunch of policemen to clear the place. Business has not been good at that particular nickleodeon since the "drawing."

ESSANAY'S NEW PLANT.

New Orleans, Jan. 12.

The Essanay Co., of Chicago, has arranged to build a manufacturing plant in this city for the purpose of turning out films which are acted by its southern company. The Essanay Company has been granted permission by the labor inspector to use children in conjunction with the operations. The studio and manufacturing plant in Chicago presumably will continue to operate there.

SCIENTIFIC FILMS.

The dissemination of disease by flies was discussed Tuesday evening at the regular meeting of the public health section of the New York Academy of Medicine. The Kleine Optical Co. exhibited a film imported from London, taken with a microscope as an adjunct to the camera, which shows the actual work of flies in spreading disease.

The Kleine Co. will soon begin a regular series of scientific releases, pictures which show various researches in many departments of science, as a substitute for some of the "fakes" which the Patents Co. through its various members is now releasing for public entertainment.

TRANS-CONTINENTAL STORE CHAIN.

Fred E. Belcher, general manager for Jerome H. Remick & Co., started Monday for a tour to the Pacific Coast. On the way Mr. Belcher will establish stores, completing a coast-to-coast chain of places retailing sheet music.

Jerome H. Remick came on from Detroit to take over charge of the New York office during the general manager's absence. The same firm has just secured the selling rights to the catalog of the Nove Music Publishing Co.

GAUMONT EXPANDING.

Montreal, Jan. 12.

The Gaumont people are so well satisfied with the profits of their Montreal rental office, which has been handling the Gaumont films for Canada, exclusively, that it has been decided to open other rental offices in two or three other cities in the Dominion. Starting Feb. 1, the Gaumont agencies will have the exclusive Canadian rights for the Urban-Eclipse films, made in England.

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The studio and developing plant which the Gaumont concern has been building in Flatbush, Brooklyn, is nearing completion and will be ready for occupancy next month. The plant has been built particularly for developing the chronophone films which go with the Gaumont "talking picture" scheme; but it is more than likely that the regular supply for the use of Geo. Kleine, the American distributor of Gaumont films, will be developed from negatives which will be shipped here from the French headquarters of the firm.

TO RESTRAIN MONK'S PICTURES.

House, Grossman & Vorhaus, the New York attorneys, have in preparation a motion on behalf of Frank C. Bostock to restrain the Urban-Eclipse Co., of London, England, and its American representative, George Kleine, of Chicago, from further exhibiting pictures of "Consul, the Great."

The pictures have been shown in all the William Morris vaudeville houses as well as several of the opposition theatres. "Consul" is under contract to Morris. Bostock advances the claim that the exhibition of the film, which shows the "monk" in the performance of his tricks, prejudices the later engagement of the animal itself and thereby causes him serious damage through loss of employment.

TAKING CHANCES.

Hartford, Conn., Jan. 12.

Hartford is to have another moving picture house, despite the recent order of the authorities closing such places of amusement of Sunday evenings. Bridgeport men are making alterations at Parkville Hall, and when they are completed, about a month from now, they will start a moving picture show. The hall seats about 500 people.

IT'S UP TO THE OPERATOR.

Fire Marshal McGill, upon investigating the death of operator James Estep, killed in an explosion of film in a Pittsburg nickleodeon recently, remarked: "A man who enters a box like that has only himself to blame." McGill was of the opinion that proper precautions were not taken to protect the operator, but added that nothing could be done toward safeguarding the operators in Pittsburg picture theatres until the proper ordinance had been passed. He found that there was no ordinance which permitted him to exercise any authority in the matter.

RENTING FIRMS COMBINE.

Rochester, Jan. 12.

The Motion Picture Service Co., which held a rental franchise for Syracuse, has been combined with the local branch of the Pittsburg Calcium Light Co., and its stock and possesions have been transferred to Rochester.

A REAL "CRIME RELEASE."

Philadelphia, Jan. 12.

There was a "crime release" in this city last Monday which was not produced under the Patents Co. auspices. It was a real crime. Two enterprising burglars, with cameras, passed themselves off as moving picture men, "releasing" several hundred dollars worth of jewelry before the every eyes of two admiring policemen. When the officers saw the men breaking into the home of Wm. Israel, No. 1847 North Eighth Street, the burglars explained that they were making a film for a well-known manufacturer of moving pictures. The concern mentioned had actually engaged the house for the very use the burglars put it to, but the crooks worked ahead of the program.

A NEW REASON.

Building Commissioner Withnell of Omaha, Neb., has caused all moving picture places in that city to cut out vaudeville acts as a part of their exhibition. Withnell said, in issuing the order: "In this move I am supported by several other city officials, who are as anxious as I am to reduce the chances of fire or panic to a minimum."

EDISON'S RIGHTS FOR KLEINE.

Montreal, Jan. 12.

Last Friday the local office of the Kleine Optical Co., of Chicago, began leasing Edison films, the exclusive rights for Canada having passed to that firm Jan. 1. Kleine now has exclusive releases in the Dominion for Kalem, Essanay, Selig, Biograph and Edison films.

WORKING ON ACADEMY.

The Marcus Loew interests have not given up hopes of securing the Academy of Music for one of their combination vaudeville houses. It was reported this week that the deal was still being worked upon, with hopes of success.

Confirmation has been secured that the Harlem Casino, as reported in VARIETY last week, has been secured by the Loew people, and will be remodeled for popular-priced vaudeville by the Loew enterprises. Possession will be taken May 1, next.

THEATRE STAFF BANQUETS.

The annual banquet of the attaches of Percy Williams' Greenpoint Theatre was held last Saturday night in the lodge rooms over the theatre. Over seventy-five employees and their guests assembled after the performance and indulged in the banquet, and then repaired to the hall below, where dancing was indulged in until an early hour Sunday morning. During the evening Treasurer Chas. Dowling was presented with a gold watch and chain as an evidence of esteem by the employees of the theatre. Benedict Blatt, resident manager of the house, was master of ceremonies for the occasion.

George Kleine, the Chicago moving picture magnate, is expected in New York today (Friday), and as a result of his visit some important developments in the film renting business in this field are expected.

ROOSEVELT PICTURES SHOWN

Cherry Kearton, the English authority on wild animal life, who made motion pictures of Theodore Roosevelt hunting in East Africa, came to New York with his films last Saturday and returned to London on the Wednesday steamer. Tuesday afternoon a private exhibition of the films was given at the Patent's Company office, attended by several members of the combin and a few newspaper men. The pictures were taken on McMillan's Ju Ju Ranch in East Africa. "Teddy" does not appear much in evidence, but the views of wild animals in their native element are said to be very interesting. Roosevelt is shown on horseback, crossing a stream with his caravan, and climbing a trail on his horse. Two newspaper men of the names of Jones and Kerb have secured an option on the American exhibition rights and are valuing the exclusive privilege at $75,000. Those who have looked at the films say they would be more valuable for display purposes if there were more views of Roosevelt shown in the pictures.

Montgomery Gibson, proprietor of a moving picture house at Asbury Park, was married, Jan. 7, to Bessie Louise Davis.

The District of Columbia Commissioners have asked Congress to enact a measure for the establishment of a moving picture plant, to be operated under the direction of the chief engineer of the fire department for the purpose of examining moving picture operators who apply for licenses to operate machines.

Comes a new complaint against the picture houses coralling the public. The Bureau of Free Lectures for the Borough of Manhattan reports a decided falling off in attendance upon the public lectures given evenings in the various school buildings of the city. The courses are elaborately arranged and have in past winters been largely attended. The falling off which is now complained of is attributed to the attractiveness of the nickel picture shows.

Moving pictures for rifle and revolver practice have been introduced in the British Army. The pictures are thrown upon a target and marksmen are thus given the natural motion of objects at which to shoot.

Frank Kenny, proprietor of a moving picture house at 3247 West 41st Street, Cleveland, was thrown to the ground while trying to board a trolley car in that city last Monday. Upon being removed to the hospital the examining physicans expressed the opinion he had broken his neck and could not recover.

The Fireproof Film Co., of Portland, Me., has been incorporated with Chas. L. Hutchinson, president, and Phillip M. Clark, treasurer. The capital stock is placed at $600,000, which looks formidable until it is noted that "nothing has been paid in."

Nickleodeons in Lockport, N. Y., which have previously escaped taxation will hereafter pay $100 a year, providing the admission does not exceed 10 cents, with $30 additional for every Sunday they open for business.

VARIETY'S OWN PICTURE REVIEWS

"The Tragedy of the Mill" (Urban-Eclipse).

The miller's daughter rejects the suit of a neighboring youth and falls in love with a soldier encamped in the vicinity. The rejected lover becomes aware of her attachment, and decides upon a plan of revenge. He learns she has an appointment to meet her soldier sweetheart. Reaching the trysting place in advance of the girl he strikes down the soldier with his own sword and makes his escape. When the girl finds the stricken lover she gives the alarm. Suspicion pointed to the rejected lover, he is apprehended and brought before the wounded man, who accuses him of the assault. The man breaks away from his captors, jumps into the stream and is killed by the mill-wheel as he passes over it. The reel is intensely dramatic, well acted, and of excellent photographic quality. WALT.

"How Hubby Made Good" (Essanay).

The comedy in this film is of fair calibre, extracted through unusual methods. A man seems to be settled at home for the evening, when a party of his friends invite him by telephone to join a poker game. He tells his wife he is going out on business and will return later. An important telegram is delivered at his house, and in an effort to locate her husband by phone she calls up the poker game. To square himself he asks two of his friends to precede him into the house as burglars. He enters just in time to nab them and becomes a hero in his wife's eyes. She telephones for the police and the two "Good Samaritans" are taken off to jail, while their friend gives them the laugh. WALT.

"The King's Command" (Pathe).

A king while traveling with an escort of soldiers applies at a miller's home for refreshments. The King admires the daughter of the household and decides to marry her to a member of his guard. He writes a command and gives it to the girl to deliver. She transfers the message to an old woman to deliver, and upon reaching the commander of the troops it is discovered, by the note, that the king commands that the handsomest man in the regiment shall marry "the bearer." The ceremony is performed with lorn wife of "the smooth stranger." If her husband caught her kissing a strange man during a drunken debauch, isn't that sufficient grounds for desertion? A letter on the sheet said the girl would elope with her lover at midnight. Midnight to Kalem and the pictures happens about noon, according to the daylight effect. Also if the girl really eloped at midnight, she performed a miracle to get away without the family's knowledge. They all trounced down immediately after she left, and all fully dressed. There's no novelty in the series, either in story or execution, but it will probably appeal to three-quarters of those who like "pictures." SIME.

"The Engineer's Romance" (Edison).

This romance would have been rather a pretty one if it were not so "fakey." It's about a railroad, an engine, a girl, an engineer, and "those horrible robbers." In this picture they are certainly horrible. The fakiness could be excused, until the train dispatcher's office is shown. Why it was necessary to have three sugar barrels poorly painted on the outside of the office, probably never will be known. Empty sugar barrels cannot be so very expensive, even for a 670-foot reel. And really the Edison producer should be careful to see that when a "light" engine is given the right of way to make a station in a hurry, that the engine's wheels revolve fast enough to leave the impression it is hurrying. The best point made by this film is the quick alternation from the interior of the depot to the tracks and back again, working up the tension. Though melodramatic of the conventional school, this picture in capable hands would have been a thrilling one. It is good enough anyway—for an Edison. SIME.

"The Dancing Girl of Butte" (Biograph).

This release from the Biograph studios has all the lurid elements of a "family story paper" series novel, with all the dramatic liberties and violence against known traditions that the term implies. Material and worldly accuracy is flung to the winds in the interest of romance. The producer tries to tell us that a young man who is an art devotee, employed on a newspaper would fall in love with a dancer in a low honk-tonk (evidences are furnished a-plenty to show that beside drinking and revelling the young woman is no better than she ought to be) and that even when his eyes are opened to her life, would marry her and live happily ever after. Such a plot might be good enough for a "family story paper" fairy tale, but it's a heavy morsel for adult digestion. The acting is excellent, the principals being familiar figures in the Biograph company, and the narrative is developed most entertainingly, but, reduced to terms of real, daylight reality, the story is ridiculous. Pretty natural scenery and well-constructed stage interiors contribute not a little to save the piece from failure. RUSH.

PRODUCERS' BATTING AVERAGES

FROM JAN. 5 TO JAN. 11, INCLUSIVE.

	Reels.	Good.	Fair.	Poor.	Per cent.
VITAGRAPH	2	2	0	0	1,000
LUBIN	2	2	0	0	1,000
ESSANAY	1	1	0	0	1,000
SELIG	2	1	1	0	.750
GAUMONT	2	0	1	1	.750
EDISON	2	1	1	0	.750
BIOGRAPH	2	1	0	1	.675
PATHE	1	0	1	0	.500
URBAN-ECLIPSE	1	0	1	0	.500
KALEM	1	0	0	1	.250

Where the averages figure the same the order in which the firms are given indicates the relative values.

the laugh on the soldier. Not much of a comedy, but a whole lot better than most of the "funny" films. WALT.

"The Adventuress" (Essanay).

This subject is decidedly original, photographically excellent, and constitutes an excellent release. The scene is the compartment of an English railway car. The adventuress enters, deposits her belongings and makes herself comfortable in a corner seat. Then a middle aged man enters, seating himself in the other corner. He pays no attention to the woman, but smokes his cigar and reads a newspaper. The adventuress tries to engage him in conversation, and failing in this, begins making overtures by more violent means. The man repulses her and keeps on reading. She then enacts the theory that "Hell hath no fury like a woman scorned." She loosens her hair, unbuttons her bodice and collar, pounds upon the compartment door and screams to attract the guard. When the guard enters he retreats to bring an officer, basing his actions upon appearances. All this time the man in the corner smokes and reads unconcernedly. When the officer arrives he listens to the woman's charge and then asks an explanation from the man. The accused indicates that his clothing is in perfect order, that he shows no signs of having been in a struggle and cinches matters by showing his cigar with its ashes intact and his cigar just as he had smoked it. The officer sees the point, looks in his pocket for a photograph, seems to identify the adventuress as a crook and arrests her. The man is left alone to continue reading his paper and to smoke. The acting of the man and the woman is excellent. Essanay has put across a good one. WALT.

"The Deacon's Daughter" (Kalem).

Someone in the Kalem factory has gone daft on "landscapes." In "The Deacon's Daughter" an old time "Josh Whitcomb," everything is in the air or on the ground. Even when an interior is set, the setting gives a sectional view which leaves the impression there is no wall between the lawn and the room, low windows carrying the auditors into the trees. Everything is trees—when it isn't grass. Trite though the story is about the "smooth stranger" and the "country girl," the picture is not sane in displaying a "dive" at night ("a year after") with the "country girl" the leader in the revelry to again bring her into view the year after as the *for-*

"The Highlander's Defiance" (Selig).

The subject shows careful preparation on its mechanical side, while the story is a rather hectic melodrama. The young men respond to the call to arms issued by the British Government at the outset of the Boer War. They leave behind their sweethearts and sail for South Africa (a battleship carries the troops instead of a transport, in variance to the rules of warfare). Arrived at the front the two young men distinguish themselves in action and are rapidly advanced to the command of their regiment. They seem to be the sole defenders at Spion Kopf and are killed there. This military scene is a first-rate bit of stage setting (the locale being in the open air with the British in position on the side of a bare, rocky hill and the Boers intrenched at some distance). Gen. Cronje sends the British a message under the flag of truce begging them to surrender before they are annihilated, that the Scotchmen reply in rude terms that they will die first. This they proceed to do in jig time, and a final picture shows the sorrowing mother and sweethearts at home. RUSH.

"The Alderman's Picnic" (Selig).

"The Alderman's Picnic" is a light comedy reel of the rough sort. The alderman arranges an excursion for his constituents. In the distribution of tickets for the event he shows a decided preference for the young women of his district. Mrs. Alderman has to drag him away from them by the ear. Arrived at the picnic grounds the young boys of his party lure him to a swing and drop him sputtering into a pond from the highest point of the pendulum. The children likewise drag him into a game of hide-and-seek, and while he is "hiding his eyes," stir up a nest of bees just above his head. Two "spooners" give the best laugh in the short span of the film. The finish shows the alderman in a badly dilapidated condition at his home under treatment by the doctor, while the wife hovers about scolding and making his misery worse. The last is an old and hackneyed device, and only resorted to to bring a mediocre film to an end. RUSH.

"A Modern Highwayman" (Pathe).

This highwayman must have been "modern," according to the Pathe standard, because he utilises a motor-bicycle. After that he secures an automobile on the point of a pistol, first stopping another and robbing the inmates. Then comes a "chase." It is not even a chase, just a procession, with a couple of motor-bicycles and three autos, one filled with policemen. They follow one another at certain distances. Instead of "flying" along the country road, each driver seems to think a country constable will bob out at any moment. This spoils the chase portion. When the machines are left behind for a cross-country run, the usual incidents follow. It is a very ordinary series. SIME.

"Richelieu" (Vitagraph).

This is a very fine film photographically, and its subject has been well posed and cleverly acted. The film is such a relief from the general run of "fake dramas" that it is a relief to behold it upon the screen. It seems to be the latter day policy of the Vitagraph people to rest up on weird "scenics," and the "picture going" public will no doubt be glad of the relief from crime and chaos which some of the other members of the Patents Co. have been releasing. "Richelieu" bats 1,000. WALT.

"On the Bank of the River" (Gaumont).

This is a rather dull and common-place release when it is compared with some of the other Patents Co. stories of womanly weakness. The girl in this picture succumbs to man's blandishments, but at not so great a moving-picture cost as have some of the misguided girls of late. Gaumont is more kind to his fallen women than are some of the other film makers with whom he is in competition. There are two sisters, one a worker and the other a musical dreamer. The hard working girl has no sympathy for her artistic sister, who goes into the fields to play her guitar and there meets an artist who draws her picture. This species of flattery seems to work well, for we next see the girl living with the artist. The slide reads "Declining the artist's kind-hearted hospitality" as the girl is seen to leave the house to go back home. Upon coming to her own door, the sister drives her away. As she sits by the bank of a river, a rich man and his wife adopt her. She is given a musical education, gains fame and arrives home just in time to stop the officers from evicting her hard-working sister for non-payment of rent. The obvious moral is: "Don't be a hard-working sister." WALT.

"The Tatooed Arm" (Lubin).

Lubin has been rather successful with this dramatic release. Two children (boy and girl) are playmates. The boy happens to have a little spending money. Indignantly declining to play with his companion's dolls, he leads her to the shop of an old seaman, who makes a business of tatooing. Each of the children has the initials of the other tatooed on the arm. A workman, discharged by the boy's wealthy father, kidnaps the youngster, but, the police getting on his trail, ships him to China as cabinboy on a tramp steamer. Fifteen years expires (by the simple process of announcing as much on the illuminated screen), and the boy returns (to Philadelphia, presumably) as a sailor. Meanwhile the little girl has grown up to be a hospital nurse. A doctor makes love to her, is at first refused, in deference to the girl's childish pledges to her companion, and later accepted. Just about this time the returned sailor is set upon in the street and blackjacked by robbers. A policeman finds him and has him sent to the self-same hospital where, of course, the tattoo marks are discovered by the nurse. The doctor is thrown over and the kidnapped boy wins her hand. The scenic settings and acting are convincing. RUSH.

"Her Terrible Ordeal" (Biograph).

The junior promoter of the Edison-Biograph combination must be given credit for turning out one of the best films of the week. Photographically it is high class, acted splendidly and the theme is original among moving pictures. After some interesting preliminaries, developing the frame work of a love story, a girl who is employed in a business office is left alone in the room. She has just unlocked the vault when a vender of pencils enters. He shoves her inside the vault, turns the combination and robs the office of such valuables as he can lay his hands on. The proprietor of the place has started to go upon a journey but fortunately misses his train. The son, who is in love with the girl, returns to the office, misses the girl, and discovers her predicament but not knowing the combination to the vault is unable to release her. There follows a lively skirmishing on the part of the youth to catch his father on the train which he was supposed to have taken, but the telegrams which are exchanged denote that the man has been left behind. The search for the father is shown in several lively shifts of scene, until he is eventually located and the girl released. There is an overindulgence in views showing the girl's agony within the vault; one view of her anguishing position would be enough. Otherwise the film is commendable in the extreme. WALT.

"Over the Wire" (Lubin).

This is a good film, in spite of the "comedy" which the Lubin firm attaches to it. By the terms of a will, two cousins are supposed to marry, or both shall be disinherited. The cousins have never met. Each declares that they will sacrifice the fortune rather than submit to the terms of the will. Each express their decision to a man and wife who are mutual friends. These friends decide to invite the two cousins to spend a day with them at their country home, with a view to introducing them to each other. At the railroad station, on the appointed morning, the cousins see each other for the first time. As a result of a flirtation they become known to each other; when they reach the country homes of their friends they have long since decided to accept the terms of the will. The film is cleverly acted and is a credit to the Philadelphia manufacturer; he has been due to put across something worth looking at for some time. WALT.

"A Tale of the Backwoods" (Selig).

This is an interesting and well interpreted film. The rugged scenery of the woods and mountains has been carefully selected to give the backwoods atmosphere and the men and women who portray the types are good actors. The opening scenes shows one of the men proposing to the old man's daughter. Accepted they wander off on a fishing tour, coming upon a woman who is ill; deserted on the trail by her brutal husband. Subsequent views bring the brute to the home of the old woodsman, where the wife is being nursed and cared for. He is driven off by the men of the house and warned to stay away. The wife wins the love of one of her benefactors and when a message comes that her husband is going to be hanged for murder the film ends peacefully. WALT.

"Bear Hunt in the Rockies" (Edison).

This is a good motion photograph of a bear hunt which actually happened in Colorado. The Edison people had everything pre-arranged, even to locating the principal actor. The views give a splendid idea of the impressive grandeur of the mountains, shows the trails and tablelands and is vastly superior in every way to any release Edison has made in a coon's age. The actual bear hunting is shown in brief scenes. There is too much of the journey back to camp by the mounted hunters; otherwise there is nothing to criticise in the best of Edison's recent efforts. WALT.

"Shooting in the Haunted Woods" (Gaumont).

This is a trick picture of fair entertaining value. Its comedy results from the surprises attendant upon the working of the "tricks." It comprises half a reel. The remainder of the reel covers "Towser's New Job," a dog picture of passing interest. The reel is little more than a stop-gap in the release day program of the Patents Co. WALT.

BILLS NEXT WEEK.

NEW YORK.

COLONIAL.
Princess Rajah.
"High Life in Jail."
"Futurity Winner."
Simon and Gardner.
Williams and Van Alstyne.
Mr. and Mrs. Jimmy Barry.
T. Nelson Downs.
Wormwood's Animals.

ALHAMBRA.
Adelaide Keim & Co.
Margaret Moffat & Co.
Spink and Lynn.
Herbert Clifton.
Marcel and Boris.
Duncan's Collies.
Three Leightons.
Sadie Jansell.

BRONX.
Irene Franklin.
James Thornton.
Gracie, Emmett and Co.
"School Boys and Girls."
Chas. and Fanny Van.
Harry Breen.
Ben Ali's Arabs.
Zara-Carmen Trio.

ORPHEUM.
Fanny Ward and Co.
"The Leading Lady."
Tom Edwards.
Lillian Shaw.
Spissell Bros. and Co.
Mortissey Sisters and Bro.
Morton Jewell Troupe.
Village Choir.

GREENPOINT.
"The Pianophiends."
Belle Blanche.
Gordon Pickens Co.
Will Rogers.
Otto Bros.
Trainer and Barrett.
Tops, Topsey and Tops

HAMMERSTEIN'S.
Nellie McCoy.
"Paris by Night."
Al Jolson.
Charlotte Parry and Co.
Exposition Four.
Bedini and Arthur.
Bert Levy.
Dooley and Sayles.
Clark Brothers.

FIFTH AVENUE:
Valeska Suratt
Hoey and Lee
Ryan and Richfield
"The" Quartet
Four Huntings
Horton and La Triska
Four Bianos
Ryan and White

AMERICAN:
"Ma Gosse."
James J. Corbett.
Empire City Quartet.
LeRoy and Cleyton.
Svengalis.
McNally's Divers.
Brown and Nevarro.
Mayvilles.
Ward Brothers.
Brown and Brown.
Reid Sisters.

PLAZA:
R. A. Roberts.
"Consul."
The Zanzigs.
Bertie Fowler.
McLellan and Carson.
Atwood and Terry.
Boyd and Gilfain.
La Dansease.

FULTON:
Harry Von Tilzer.
Hale and Earl.
Paul's Juggling Girls.
Middleton, Spellmyer and Co.
Lamb's Manikins.
Cameron and Gaylord.
William Cahill.
McKay.
Wroe Trio.

Hazel Robinson and Bessie Gibson are no longer with Gus Edwards' "Blonde Typewriters."

Daniel J. Sullivan who has been appearing in productions will play vaudeville in Fiske O'Hara's former piece, "Capt. O'Hara." James E. Plunkett has the booking in charge.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Mayvilles, American.
Hale and Earl, Fulton.
Paul's Juggling Girls, Fulton.
McKay, Fulton.
Nellie McCoy, Hammerstein's.
Clark Brothers, Hammerstein's

NEW ACTS OF THE WEEK

"Ma Gosse"
"Apache Dance."
19 Mins.; Five (Special Set).
American.

"Ma Gosse" (pronounced Goss) is a girl of the Apache band this latest foreign company represent. Ma Gosse says the name was given her because her hair is short. That sounds as reasonable as the naming of this "Apache" dance by another title. Unlike the other "Apaches," "Ma Gosse" is not in pantomime. They sing, talk, fight and dance. There is a story, concluding with what is or was supposed to be a novelty finale. A party of four English people while slumming in Paris visit what they believe to be a den of thieves. While there a couple of "Apaches" fight over Ma Gosse. The fight grows to such proportions that the visitors leave in a hurry. Then the battle ceases. One of the "Apaches" addresses Ma Gosse as his wife, while all dress to go out for supper, this by-play being the nightly exercise of a party of "at liberty" actors, who pick up a little change from the sight seers. Yves Mirande and Henri Gaen wrote the story. Franz Lehar composed the dance music. Lehar did the same for "The Merry Widow," the programme takes care to relate, but "The Widow" is safe. The dance is named "La Dans Noire." That may be "Apache" in French. The dance is executed by Gaston Silvestre and Edne Mollon, who are featured among the cast. Silvestre seems to be the only continental European in the company; the others with speaking parts are unmistakably English. Miss Mollon makes what to us seems a real grisette. In the dance she has a couple of little tricks which might be termed objectionable if they were not intended for the "startling sensation" the American programmer wanted them to be. But they are not startlers, nor is "Ma Gosse" sensational at all for New York. An "Apache" over here is just an "Apache," nothing more. New Yorkers did not rave over the first, and will not grow excited over the last. As for "Ma Gosse" which did turn out a decided hit and drawing card at the Palace, London, it was hardly worth the importation for the apparent salary required. There are several home-made "Apaches" just as good, and neither has started anything to speak of. There is some attraction about Miss Mollon. Her performance may be watched more than once, without fatigue. Mr. Silvestre did a good show, and A. Lacey as an English lord gave capable attention to the role, while H. Hollister as La Frise, the other "Apache," made up to resemble a Simon Legree. The songs and the ending can not lift "Ma Gosse" above the average "Apache." It is as good as the others, no better. *Sime.*

Mlle. Mina Minar and Co.
"Paris Dans La Nuit."
18 Mins. (Special Drop and Sets).
Hammerstein's.

The "Apache" craze is having a revival in the metropolis. Although this latest production of G. Molasso's cannot be rightly termed an "Apache," it is the outcome of that summer fad. The "Apache" didn't amount to much in itself, but if the ultimate result is to be more productions like "Paris Dans La Nuit," then you may be glad it came. Mina Minar is the bright particular star of the pantomime. Though the success of the piece does not depend entirely upon the little dancer, her efforts go a long way toward putting it over. The pantomime tells a complete little story of love, jealousy and crime, explained plainly, briefly and without any unnecessary frills. The piece is exceedingly well staged, and the attention to details brings credit to the producer. With a good eye to vaudeville the author has installed just enough comedy of the proper sort to bring the production out of the tragic. The comedy is handled with clear good judgment by Edward Crawford, as a drunken soldier. R. St. Elia, the leading man, also shares in the honors. Dressing and looking the part he makes an altogether satisfactory human being, necessary, as the entire story rotates about him. Two women love the man, that is the plot. Miss Minar is good to look at, her pantomimic work excellent and her dancing the best that has been seen in this line. Several times during her dances with St. Elia the house was aroused to enthusiasm. The caste contains several others of minor importance who simply tend to dress the stage and lend atmosphere. On second after the intermission at Hammerstein's the act was a big success Monday night, receiving four or five legitimate curtain calls. It will be a big hit wherever shown. It is good clean cut entertainment with a story that will interest, dances with a reason for them and comedy well placed and of the proper sort. Above all there is nothing disagreeable or unsightly in the proceedings. *Dash.*

"4 English Belles."
Dances.
10 Mins.; Three.
Manhattan.

This is another of those English girl dancing turns. It may be a "Tiller act." Certainly the quartet of young women do enough of those things which Tiller seems to teach everyone applying to him for instruction. If Tiller has pupils enough he could instruct his classes by the hundred—or more if they are around. For monotony of method, sparcity of formations and simplicity of steps, John Tiller is the grand old dancing man. He seems to know less about it than anybody else in the world who has made dancing a business. These four girls make a nice little act for the small time. They could go into a burlesque chorus. Perhaps they came from there. That's where the "Tiller girls" usually land over here. *Sime.*

Ernest Luck and Co. (2).
Travesty Sketch.
20 Mins.; Full Stage (Interior).
Greenpoint.

Those who remember the act offered by the Luck Brothers at the New York Theatre under the regime of "Advanced Vaudeville," will have an agreeable surprise in the witnessing of this new offering of Ernest Luck, a member of the former knockabout turn and the husband of Hetty King, the male impersonator. No keener travesty on the stilted methods of highly dramatic sketch interpreters could be devised than the vehicle which had its first presentation at the Greenpoint this week. The fact that it was used to close the bill was indication enough that it stood high in the estimation of the manager, an estimate, by the way, which was enthusiastically endorsed by the Greenpoint audience Tuesday evening. At the opening a luxuriously appointed drawing room is disclosed. Presently a burglar enters from back centre with a dark lantern. He is followed by an "assistant burglar" (Mr. Luck). The pair have eight minutes or more of ridiculous business, recalling in general character the exquisite nonsense of Hall and Staley years ago. The assistant burglar is constantly making loud noises by dropping chinaware and the like while the other enjoins silence. A woman is the third member of the organization and comes in toward the middle of the act. Here the travesty goes into dialog, it having previously been in "business," the woman and the principal burglar having a screamingly funny line of burlesque talk. The burlesque is designed as a travesty on "Compromised," but it is broader and better than that. It is a skillful satire on all stilted, stagey tall acting. The humor was a bit "fine" for the Greenpoint audience, but before a "wise" gathering it will be a comedy riot. *Rush.*

Five Brown Brothers.
Musical.
"Broadway Gaiety Girls."

The frame-up of the act follows more or less that of Waterbury Brothers and Tenny, inasmuch as four of the Browns work straight in military uniform and the fifth member affects blackface comedy in a quiet, effective manner. It must not be supposed, however, that the quintet have taken anything from the other act mentioned. The comparison is confined only to the general plan of the turn. They work entirely on the brass instruments, except for one selection on the bells (four using mechanical hand bells and the fifth accompanies on the bamboo chimes—a decidedly agreeable combination). The cornet numbers have the big, resounding quality that burlesque (and vaudeville) audiences like and a quintet of saxophones at the finish in "one" was a tremendous applause-getter. The comedian does just enough, getting incidental comedy points over without the common fault of "hogging" the stage. The act is a sure-enough winner. *Rush.*

Fannie Ward and Co. (6).
"Van Allen's Wife" (Dramatic).
30 Mins.; Full Stage (Interior).
Colonial.

Miss Ward brings to vaudeville nothing for which it has suffered and when she has departed will leave behind no yearning devotees of light entertainment to long for her return. Certainly a finished actress; a woman of temperament, a type by nature adapted to the role which she interprets, gifted with ability to give her voice the sharp convincing ring of anguish, favored with a mobile face; but lacking the indefinable ability to send across the footlights the waves of magnetism which develop the bond of sympathy between player and audience, Miss Ward fails to convince. "Van Allen's Wife" is a tabloid version of a play, by Forrest Halsey and Lee Arthur, which did not bring success to Miss Ward as a dramatic star. The scenes enacted seem to be a digest of the play's vital moments. The crime, disgrace, womanly weakness and man's perfidy which constitute the structure upon which the vaudeville offering has been built, have developed before the rising of the curtain. The story in brief is of an artist's model, thrown out of employment, who has, for his own purposes, been befriended by a man old enough to be her father. As such he subsequently poses. He brings the betrayed woman to America, arranging for her marriage with the son of wealthy and fashionable parents, and then goes to South America to levy blackmail on the wife. At the end of five years he returns, threatens exposure; the woman dines with him in his apartments and as a result the old villain is murdered. The unravelling of the mystery is accomplished in the sketch Miss Ward offers in vaudeville this week for the first time. The dank and murky cloud of crime and deceit which hangs over the thirty minutes has no rightful place in a vaudeville program. The legitimate stage offers subjects so diversified that the seeker after morbid themes can find his desires gratified unto the length of a whole evening in the theatre. Light and frivolous plays are afforded for those who like that sort. The gamut of opportunity is fully run by the pen of the legitimate playwright. Vaudeville audiences do not seek heavy dramatic scenes, or logically, they would go where such scenes abound. Looking upon the present sketch as a strictly dramatic offering it passes well enough. A company of excellent players is employed and the setting is of the best. The audience gave an interested and attentive hearing. When the wretched woman had bared her immost secrets to her husband (secrets which were his right years before) and had been freed from legal responsibility for a murder which she by act attempted and in her heart committed, the curtain fell, but was raised repeadedly, partly on demand and partly because of a custom which seems to prevail. There are less prudes per capita in a vaudeville audience than in any other assemblage of people, but the successful writer of vaudeville sketches never bases his theme upon such morals or lack of morals as "Van Allen's Wife" presents. *Walt.*

Charles F. Semon has been called to his Salem, Mass., home by the illness of his wife.

Tom Edwards.
Ventriloquist.
16 Mins.; Full Stage (Interior).
Colonial.

An engaging and pleasing personality aids Mr. Edwards in furthering a ventriloquial specialty of considerable value, based upon rather unconventional lines. He uses two figures; a boy and a baby. When working with the first, at close range, he shows to the greatest disadvantage. There is so little difference in the tone pitch of his natural and ventriloqual voice at this time that unless one watches the workings of the figure's mouth it is almost impossible to distinguish whether man or puppet is "talking." Later a little domestic scene is enacted. The father holds "baby," nursing it while the mother is away. The other children are up stairs, presumably sent to bed. Conversation which usually passes between a patient father and his questioning children is envolved with some good comedy results. Here Edwards, by using the childish tone is able to make a more sharp contrast between his natural and ventriloquial voice and appear to best advantage. The crying baby, which ends the act, is much the best thing he does. The "sketch" idea holds the act together. It is about three years since Mr. Edwards last played New York. He is of England.
Walt.

B. F. Barnett and Co. (3).
"The Fortunate Thief"
20 Mins.; Four (Interior).
Third Avenue.

A most likable Irishman, his whole-souled and lovable wife, their son, who has "gone to the bad" through playing the races, and a detective engaged to marry the Irishman's daughter (not appearing in the sketch) constitute the cast of characters in a human and, at times, tensely dramatic playet. The father is one of the complaining sort, but always humorous, who feigns sickness as an excuse not to work. The wife is cheerful in her struggles to keep things going. The son had previously made an honest living, but tempted to play the horses falls into bad company and is finally entangled in a jewel robbery. The detective has traced the crime to the son and his confederates and calls at the Irishman's home, striving to settle the struggle between his love for the Irishman's daughter and his own devotion to duty. He is promised promotion if he shall apprehend the jewel thieves; one of the gang has peached on the boy, and the detective, while the father and mother have gone to market, accuses the youth, gaining his confession. This scene is the big moment. The boy pleads for mercy, the detective wavers between his duty and his desire to free the boy; the climax is logical, from the sketch-writer's viewpoint. When the father and mother return, the detective announces after talking with their son that he has promised to give up gambling and his evil associates and go back to work. When the sketch was seen last week it was played by four people, talented enough to bring out every point and work the sketch through to a tense finish and a dramatic climax. Particularly good were the detective and the mother.
Walt.

Gordon Eldrid and Co. (3).
"Won By a Leg" (Comedy Sketch).
20 Mins.: One; (12) Full Stage (Parlor: 8).

Here are about the merriest twenty minutes in vaudeville. The sketch has been written by Lincoln J. Carter. As presented by Mr. Eldrid and his associates, not a point is lost. The plot is trifling. A girl at first declares she will not marry a rich young suitor and to turn him against her feigns that she is deaf and dumb. The humor is extracted from the foreknowledge the audience has she is playing 'possum, while her suitor shouts himself hoarse in trying to converse with her. The action takes place in "one." When the scene changes to an interior, two months are supposed to have elapsed. The suitor returns to learn, by trickery, if the girl now loves him or his money. He relates that he had suffered the loss of a leg in a railroad accident, but had kept the fact a secret because he wished to break the news in person. He brings with him a cork leg and a stump of a leg, covered with cloth of the same material of the clothes he is wearing. The manipulation of these two bogus members kept the audience last Thursday evening at the Greenpoint in the height of good humor almost continuously. The laughs come so fast that at times they merge into one boom of merriment. Eldrid is seen first with two legs, then with a stump, next with a cork leg and at times with three legs; the various illusions being worked out by means of a chair without a bottom. Occasionally legs seem to fill the air. The idea is worked out with such a ridiculous effect that the possibility of unpleasantness from the use of a cork leg as a comedy subject is entirely dispelled. Irma Eldrid, who plays a maiden aunt strong for the marriage; Sally McRee, who impersonates a colored "mammy" with much unction, and Gloria Callup, who typifies the girl, assist in the true spirit of farce, forwarding the action with snap and verve, without which the sketch would be impossible. *Walt.*

Stanley and Morris.
Singing and Dancing.
17 Mins.; One.
Fifth Avenue (Jan. 9).

In Elida Morris, Johnnie Stanley has secured a co-worker who keeps him hustling to hold his end up. The combination results in one of the best singing and dancing numbers seen in weeks. Stanley uses up some of the bright lines which he does not always save for the stage in opening the act, and for his individual contributions gives imitations of Laddie Cliff, in song and dance, and Nat Wills in his "B. P. O. E." song. Miss Morris sings a "coon" song in an entirely original style and changes to the nattiest-looking "boy" in jaunty brown clothes one would care to see. As a girl she won all the men in the audience and as a boy she captured the women, making a complete clean-up of everybody in sight. Together Stanley and Miss Morris closed the act with a lightning-like dance, replete with original steps, in which Miss Morris, for the most part, duplicated Stanley's clever stepping in faultless style. Stanley's flippant manner carried laughs whenever he was in evidence and for Miss Morris there was enthusiastic approval on every hand. *Walt.*

Walter H. Bedell and Co. (3)
Rural Sketch.
Five (Special Set: Exterior).
Union Square.

Mr. Bedell is playing a rural piece, without title programed or given. He may have been "trying it out" at the Union Square last week, though the smoothness in the running suggested it has been in use for some time. The story holds together very well. It is based upon the desertion of a young girl by the old farmer's son. The girl applies at the farm house, and is taken in to work, despite the protests of a maidenly and elderly sister. The son returns home, when the denouement happens, closing by the son offering his former sweetheart marriage. The old farmer is a role of the usual rube type, well enacted by the player seen, probably Mr. Bedell. The sister is the next important role, an eccentric one, taken care of by a woman sufficiently well to gain laughs, though it appeared from involuntary movements of her hands that she might be an amateur. Still the dialog as given expression by her bespoke good knowledge of delivery and proper use. There is pathos balanced against comedy, but action is missing. Still this sketch might do well enough in the first-class houses of the small towns. The maiden sister is susceptible of much more comedy. An odd incident occurred last Friday in the Union Square in connection with this piece. Just previously a moving picture was shown detailing in a somewhat altered manner the story as told by the sketch immediately afterwards. *Sime.*

Straub Sisters (2).
Songs and Dances.
13 Mins.; Three (Parlor).
Union Square.

These two girls have an act for the "small time" houses only. Whether they can put one together for better time is problematical and rests with them. If they do, it will be necessary to start with what is now their finish, a "girl of the olden days," helped along with a travesty big hat, worn by the brunette of the team, who pronounces it the style of "1910" instead of "2010," as it should be. This brunette has a cultivated mezzo-soprano of uncommon quality for the Union Square grade of theatre. Her first song is too slow, and the second, an Irish number, won't do. The other young woman is an ordinary toe dancer, becoming the accompanist for her partner on the piano during the first selection. *Sime.*

Brown and Shefel.
Songs and Dances.
15 Mins.; One.
Majestic.

Singing, dancing and talk make a fairly entertaining number for the colored team, the best being the comedian's "mugging" and his eccentric dancing. The "straight" talks in curiously suppressed tones like a-man-afraid-of-his-own-voice. The dialog is not particularly novel or laughable, but the antics of the comedian, who has a cavernous mouth, bring laughs a-plenty. They finish with a competition of dancing, the winner to be judged by the amount of applause received. The Majestic audience "fell" for this easily. *Rush.*

Six Musical Nosses.
"A Gala Day in Old Seville."
20 Mins.; Full Stage (Special Set).
Fifth Avenue.

In the picturesque attire of Spaniards, using a special set to represent a public square in Seville, these clever musicians afford a delightful interlude of music and song. There are two men in the act. One of the four women dresses in a costume of dainty blue with full tights. A sextet of mandolins and guitars open the act, with a medley of Spanish and Italian airs sung in good voice by one of the girls. Selections on herald trumpets follow. Then comes a saxophone quintet. The fourth shift brings on a string trio and one of the girls plays a cornet solo. The finale is opened by one of the girls as a vivandiere, bringing on the other five with brass instruments for a medley of popular airs. The encore consists of a medley of national music, rounding out a decidedly meritorious offering. The Nosses have always run to scenic and costume displays, and in their latest effort they surpass anything they have done before. The costuming is in extreme good taste and the setting is painted in colors to best display the wardrobe. Artistically their skill as instrumentalists has long been conceded and in the present offering they maintain their reputation and add thereto. *Walt.*

The Great Howard.
Ventriloquist.
15 Mins.; Full Stage (Interior).
23rd Street.

All the Great Howard needs to bring him a reputation of value, if not eminence, is a slight brightening up of his routine, especially a line of talk that will bring laughs. He has a good deal of novel business with the "dummies" (two) and as far as his voice placing goes, does extremely well. In addition to this, he plays a violin nicely and has a capital, rich voice. These accomplishments should, in combination with his skill as a ventriloquist, land him somewhere. The rising curtain finds Howard playing a violin solo. The interior setting represents a doctor's office. The doctor is without practice. His door bell rings. The doctor goes to the door and returns with a dummy representing a boy, who inquires for his chum who has a toothache and said he was to be found in the doctor's office. A poorly arranged series of dialog follows, and the "chum" enters (both are brought in "walking"—that is to say, the ventriloquist manipulates them so that they appear to walk), and the exchange of talk goes on with the second "dummy," the first lying in another chair. For this reason Howard would be better off using only one doll. One of the best things is the extraction of a tooth, made ridiculously realistic. Both "dummies" are made to sing, the operator having control over what seem to be three or four different voices. More compelling comedy is what he stands most in need of. A good deal of the talk, if, indeed, not all of it, is shy on this quality. Howard dresses in Scotch Highland costume and makes a splendid appearance. The singing, both in his own voice and in those simulated, is excellent. If he does not go ahead, and that rapidly, it is his own fault for not studying improvement.
Rush.

Florence Parker and Co. (1).
Dramatic Sketch.
15 Mins.; Full Stage (Interior).
Union Square.

The man, who comprises the "company" in this act, is worthy of having his name in the billing. He is a finished actor and his role is equal in importance and handling to that of Miss Parker. The plot of the sketch is along original lines. The opening is on a dark stage The woman is dimly seen crouching before a safe, working its combination. Just as she has opened it the man enters with a dark lantern and commands her to stand up. He begins the dialogue by, seemingly, accepting it as a fact that she is the wife of the owner of the house. The man explains that he has come to town from the west, provided by the owner of the mansion with a key and liberty to occupy rooms there while he is in town. When the woman has her inning she concocts a very straight story about being deserted by her husband, for another woman; that she is without means and has come to take away her jewels which pride impelled her to leave behind at the time of separating from her husband. The man listens, accuses her of falsehood, and claims that he is the real lord of the manor. The woman breaks down and admits that she is a thief, made so by the man she loves and at whose behest she continues in the burglary business. Moved by her story the man presents her with a brooch of diamonds to take back as booty to her lover. In gratitude she warns the man that another crook known as "The Prince" will be along later to try and gather in the jewels, that she had made an extra effort to outdo him and explains that although he is the greatest thief in the profession she has never seen him. Then the man closes the act with the statement that he is himself the man she knows as "The Prince." Although the act plays without action and its lines consist largely of explanations there is an interest to it all which holds attention. *Walt.*

Harvey and Claire.
Singing and Dancing.
10 Mins.; One.
Majestic.

Two well set up boys, appearing rather new to the stage, have a light but pleasing dancing routine. They wear neat sack suits of brown and the other details of dress are tasteful and trim. Opening with a song, they go into a dance together, and after solo dances close with another bit of stepping together. The steps are simple, but well done. *Rush.*

Jordan and Gervaise.
Songs.
12 Mins.; One.
Union Square.

With pleasantly blending voices of good quality, the members of this act, a man and a woman, produce an interlude which receives warm applause. There are three costume changes, one to Indian dress, with songs appropriate. Their final duet of grand opera selections is much the best, and brings the number to a strong finish. Costumes of good material and an evident effort to bring the act into as good class as their talents will permit entitl the principals to credit for their pains *Walt.*

Signor Marius Libbey.
Songs.
10 Mins.; One.
Plaza.

Sig. Libbey was probably put on in deference to the music-loving populace of the German colony east of the Plaza. Music lovers were conspicuously absent from the audience Monday evening, if one were to judge by Sig. Libbey's reception. He has some appearance and a voice which displays traning, but his stage bearing is most awkward. The exit after his first song was almost laughable and throughout he was painfully ill at ease. Sig. Libbey (the Sig. is Spanish, his appearance is unmistakably German and he enunciates in the most exquisite English) announces himself as "a singer of popular operatic selections," and for that reason opens with a ballad. He closed with a dramatic selection for which he was eminently unfitted. *Rush.*

Lamb's Manikins.
14 Mins.; Three (Special Setting; Stage).
American.

The manikins of the Lambs' are well manipulated. In one number, eight wooden "Indians" dance, and later six "girls" are on the minature stage. The first number of the six in all programmes was "black art," with some new formations of the little figures. The final is a southern scene, with some pretension to scenic embellishment though not carried far. The setting is not brilliantly attractive. While a good act in its line for the small time, it has not yet reached the standard demanded by the big first-class houses in the matter of equipment. A man and woman manipulate as well as sing and talk for the figures during the act. *Sime.*

Walton and Vivian.
Comedy Sketch.
12 Mins.; Full Stage; 5 Mins.; One.
Third Avenue.

The man in this act is a good eccentric comedian, and the woman, a "straight feeder" of more than average ability. She looks good, and thus lends attractiveness also. While there is nothing particularly new in burlesque acting, they are able to make their scenes entertaining and finish with a lively dance on the "Merry Widow" order taking them all over the stage. The finish in "one" is the least interesting part. It should be thrown away and something entirely new substituted. "Trained fleas" as they "handled" them, interested nobody but themselves. *Walt.*

Rich and Rich.
Songs and Talk.
12 Mins.; One.
23rd Street.

Rich and Rich are man and woman. They appear both dressed in street clothes, the woman in a short tweed walking skirt and high shoes. The pair have only fair voices, and the selection of songs does not aid them. In particular the final song has quite the silliest set of lyrics imaginable. If they would dance that might brighten up the routine. The talk is in the same class as their voices—neither good nor bad, just passing fairly. They are probably elected to stay on the small time unless they offer something conspicuously an improvement on the present vehicle. *Rush.*

De Veau Twins.
Singing and Dancing.
12 Mins.; One.

Following a not overly auspicious start these two girls make a strong finish with some good hard-shoe stepping. Their singing voices blend harmoniously, but their songs are a minor contribution to the success which their dancing brings them. At the opening one of the girls works in male attire and she also does a single dancing turn in knickerbockers. A pretty knee-length costume makes the other girl attractive to the eye while she works with her sister and also does a single dancing bout. Then both girls finish, with a good routine of double dancing, dressed alike in knickerbockers. Ranking "good" among sister acts in its class, there was applause for effort in full accord with deserts. *Walt.*

OUT OF TOWN

Gertrude Hoffmann and Co. (7).
Impersonations.
48 Mins.; Full Stage (Special Settings and drops).
Young's Pier, Atlantic City.

Versatility multiplied by an infinite amount of cleverness, might give the total of Miss Hoffmann's ability. She has shown her inimitable way of impersonating before, but never quite so completely as in the new act presented by her Monday. There have been many "big acts" in vaudeville, but this is the biggest of them all. For nearly an hour Miss Hoffmann treated an enthusiastic audience to a series of delights. Gorgeous costumes and beautiful settings succeeded one another in almost kaleidoscopic fashion, so remarkably quick were the changes. Fourteen impersonations and characterizations were given, ranging from Isadora Duncan to Harry Watson. Some types were perfect mimicries, others were burlesques, and this lent the touches of humor which made it enjoyable. The first three characters were not done in costume. Miss Hoffmann "doing" Eddie Foy, Ethel Barrymore and George Cohan, while singing "Not Like the Days of Yore." Each was shown in the past and present. Foy as "Hamlet," Barrymore as a mother and Cohan as a lover. Wearing a sumptuous costume she then gave Eva Tanguay. With a quick change she reappeared as Ruth St. Denis in the "Cobra" dance. Miss Hoffmann was assisted by six "broilers" and Lee Chapin. All were barefooted. The dance and costumes were excellent. In a flash she returned as Anna Held, singing "Such a Feeling," and again heavily scored. Next came the pretty "Spring Song," with Isadora Duncan. Here again the girls assisted, doing good work. Miss Hoffmann then impersonated Harry Lauder. A song and monolog with a dance made it a big number. Following was a burlesque on Valeska Suratt, Miss Hoffman wearing a purple and gold dress. Mr. Chapin assisted in this. It was very funny. She slipped out of the dress, disclosing a swimming suit, and as Alice Lloyd sang, "Won't You Come and Splash Me." The girls came on and sang the chorus, each one equipped with a mirror. After an excellent bit as Harry Watson (makeup great) came a screaming burlesque on Annette Kellermann. A big tank was used. Miss Hoffmann did funny dives while suspended by wires. The rest splashed about in the water. A moment later in blackface she was Eddie Leonard singing "Boola Eyes," and finished with Mr. Chapin as Bayes and Norworth. Miss Hoffmann was given an ovation at the conclusion of her great performance. Well did she earn it? Her wide range and the amount of work she is capable of, stamp her as a wonder. It might almost be said that Gertrude Hoffmann is the cleverest girl on the stage. Max Hoffmann composed the incidental music, an attraction in itself, and directed the act in his indefatigable way from a seat at the piano. *I. B. Pulaski.*

Mae and Belle Connolly.
Songs and Dances.
13 Mins.; One.
Young's Pier, Atlantic City.

Mae and Belle Connolly, at one time known as the Connolly Sisters (3), opened in a new act here Monday (Dolly Connolly is now with Percy Wenrich), Mae works "straight," while Belle does eccentric comedy and wins a lot of laughs The opening number was "Put On Your Old Grey Bonnet." Mae handled it while Belle did the comedy. It went big. Belle then talked a funny topical song, "He Was Sorry Too," well liked. After an excellent eccentric "Apache" dance, the "Billiken Man" and dance from "The Midnight Sons" were the finish. The act is well costumed, Mae looking very chic. The girls work well together and are very pleasing. They have the neatest "sister" act seen here in a long while and scored deservedly, as they will do anywhere. *I. B. Pulaski.*

Ollie Young and April.
Hoop Rolling and Diabolo Spinning.
11 Mins.; Full Stage.
Haymarket, Chicago.

Ollie Young and April have one of the neatest acts of the kind seen in vaudeville. It has been admirably arranged and every point, which could lend strength to the offering, has been brought out. Mr. Young's hoop rolling opens the act, but there is so little of it and so much of other things that it is hard to classify the turn. Great care has been taken that the audience cannot possibly tire of any of the tricks. The fact that they are hungry for more when the artists pass from one line of entertaining to another must count largely in making up the value of the act. April is a pretty young woman, who takes first place in the act. The value of the offering is enhanced by Mr. Young's being willing to "assist" rather than insist upon being "assisted." Rolling hoops, spinning diabolos, throwing boomerangs, and blowing soap bubbles make up the turn, a most interesting one. *Merry.*

James A. Reynolds.
Singing, Dancing and Talking.
12 Mins.; One.
Sittner, Chicago.

Perhaps Mr. Reynolds has taken more care with the selection of his material than other comedians of his kind, or perchance he makes his hit with the audience by apparently not trying to be funny, or maybe it is just "personality." Anyway, he made very good with the Sittner audience. He is just out of musical comedy. His description of a flirtation on the street which introduced dancing steps was nicely

(Continued on page 22.)

CIRCUS NEWS

COLE SHOW AT AUCTION.

The future of Cole Bros. Show has at last been definitely settled. The property has been purchased as a whole by Fiss, Doerr & Carroll, extensive dealers in horses, with auction barns in New York. They will auction it off in lots, at the winter quarters in Corry, Pa., Jan. 28.

There has been much speculation as to what would become of the show. Walter L. Main, Geo. Hall, J. Augustus Jones and Frank A. Robbins have all held options at various times, but allowed them to expire. Hall figured on selling the live stock and animals to Ringling Bros., and then disposing of the paraphernalia in lots; Walter L. Main failed to make good with the money involved in the transaction; Jones was never taken seriously, and Frank A. Robbins confessed, when he looked the property over, that the deal was too big for him.

The stepmother of James Downs and the other executors of the estate have undoubtedly closed with Fiss, Doerr & Carroll at terms most advantageous to the horse dealers, for it has been known that there were strong family objections to young James taking the show on the road under his management. He will not reach his majority until next August.

CHALLENGE MEXICANS.

The grouch that Joe and Zack Miller and the other Millers have been nursing against the republic of Mexico, since the "101 Ranch" outfit was "clemmed" in the Mexico City bull ring last fall, has broken out in a lurid rash. This has manifested itself in a proclamation signed by Joe Miller, in which he agrees to post $1,000 for a contest in riding and roping between five picked men of the "101 Ranch" brand and the best experts Mexico can put up.

To show his sporting spirit Joe agrees to have the clash come off in the city bull ring where the "clem" aforesaid happened, on which occasion the generous populace bombarded the Americans with empty bottles and like missles, because a half-breed was proceeding to abuse one of the ferocious bulls with only his hands as weapons.

The manifesto has been sent to the Mexican papers and posted in various public places. The date set for the contest is the last week in February. Meanwhile there is a speculative advance in funeral trappings in and around Mexico City.

The "101 Ranch" show starts on its 1910 tour at Bliss, Okla., about the middle of April.

GOOD "OPPOSITION AGENT."

Chicago, Jan. 12.

George Choffin, one of the best of the opposition agents, has been secured for the Forepaugh-Sells show the coming season. He was 24-hour man with Ringlings up to a few years ago, when he left to take the opposition with Hagenbeck-Wallace. Last season he was with the Sells-Floto show and did the most strenuous work in the history of circus opposition.

MARRIAGE A MASCOT.

Chicago, Jan. 12.

Foster Burns' luck turned when he got married. He drifted out to Kansas City to do some posting for the Kansas City Post, which fell into the Bonfils-Tammen control, and they gave him a yearly contract as advertising agent for that paper.

TRAINMASTER KILLED.

Chicago, Jan. 12.

Thomas During, trainmaster with Hagenbeck-Wallace for several seasons, was run over by an engine in the C. & E. I. yards at Danville, Ill., and killed. He accepted a position in the yards at Danville recently. After escaping death hundreds of times when his circus duties compelled him to risk his life, he met death in the yards between seasons. "Hog Face Dutch," as he was called, was about 40 years of age. He will be greatly missed with the Hagenbeck-Wallace show.

BELLS PLAN AMERICAN INVASION.

Dick Bell, the Mexican circus proprietor, and his family are expected shortly in the States. Business in Mexico has not been profitable for the tented organization and the famous pantomimic clown plans to invade vaudeville here with his old musical act.

About 1900 when Bell and his numerous children were in New York, the act with nine Bells, big and little, was put on at Koster & Bial's for the Sunday performance, more as an experiment than with any idea of seeking employment.

There are fourteen members in the family now, including mother and father and grandchildren and relations-by-marriage swell the list to almost twice that number. What the makeup of the act for America will be has not been announced.

The tour of the circus in Mexico will be cut short to allow of the American invasion. The act will open in Havana before coming north.

The Circo Bell is on the road in Mexico, but business is reported as being unsatisfactory. It has just become known in New York that Mrs. Dick Bell (wife of Dick, Sr.) and her two daughters are no longer with the organization. They remained back in Mexico City, where they purchased a hotel. The three women are running this enterprise.

It is said that they became tired of the constant moving about of circus life and decided to settle permanently, but another story is to the effect that since the sons have taken over the executive handling of the tour, dissensions have arisen in the family, and this has had a good deal to do with the decision of Mrs. Bell and her daughters to retire from the circus.

SOTHERN'S CIRCUS PROGRAMS.

During the forthcoming tented season I. M. Sothern will print the advertising programs for the following shows: Buffalo and Pawnee Bill, Hagenbeck-Wallace, Miller Bros.' "101 Ranch," John Robinson, Norris & Rowe, Gollmar Bros.' and Howe's Great London.

Solicitors and collectors have been engaged as follows: J. E. Allein and Mark Hirschfield, with the "Two Bills"; Joseph Hossick and E. M. Watkins, with "101 Ranch"; A. Farrer and Will Yenny, with Hagenbeck-Wallace; H. C. Adams and Fred Isler, with Norris & Rowe. H. E. Grace will be solicitor with the John Robinson Show and A. A. Murdock with Howe's Great London.

LEOPARD ATTACKS WOMAN.

From Huber's Museum, whence years ago "Wallace," the toothless lion, escaped to a nearby hay loft, under the chaperonage of the late Charley Boyd (who was then Huber's press agent), comes a story of the narrow escape from death of Pauline Russell, an animal trainer, attacked by a leopard last Sunday morning. This story, however, is no press agent's fiction. Miss Russell is lying in Bellevue Hospital in danger of blood poisoning, with her face, head, back and chest badly lacerated by the claws of one of five leopards which she has been wintering on the menagerie floor of the museum.

The animals had been purchased by Miss Russell only a few weeks before, and she was training them for an act, for which she had a contract with Austin & Stone's Museum, Boston, to be produced as soon as the animals were ready. "Clayton," the leopard which attacked her, had shown no signs of particular viciousness during the time she had been handling him. Though the other four were a source of worry to her, she trusted "Clayton." Sunday morning she went to the museum for the purpose of rehearsing the animals, attended by Harry Hendrickson, who helped in caring for the beasts.

Upon entering the cage Miss Russell had difficulty in making "Clayton" respond to cues. In spite of her caution the leopard suddenly sprang upon its trainer, bore her to the floor and began biting and scratching her. Hendrickson fired blank cartridges from a revolver into the leopard's face, without avail. He was finally able to catch hold of the animal's tail when it protruded through the bars of the cage. Twisting and pulling it made the beast loosen his hold. Meanwhile the roars of the leopards and other animals, the revolver shots and the cries for help by Miss Russell and Hendrickson (alone on the floor at the attack) had attracted the attention of several men in other parts of the museum.

Coming to Miss Russell's assistance they dragged her from the cage while "Clayton" cowered in the corner. The injured woman was removed to the hospital, where she is still confined, and will probably stay for several days to come, even should no serious complications arise. Miss Russell has been training leopards and lions for over five years. This is her first serious accident.

FIRED BEFORE HIRED.

Bill Rice reached New York last Thursday bearing a new record for agents, either circus or "hall show." While he was in Louisville waiting for something to happen he received a wire notifying "Not to join show; have an agent." He was deeply mystified until the mail brought him a letter the next morning, offering him a position and telling him to join the show at once. This has something on the agent who was hired by one of the Shubert representatives at 8 o'clock one night and told to report at 10 o'clock next morning to go out and take a show. Upon returning as instructed he was sent to another representative who fired him on the spot. He was an agent of a show one whole night—without salary.

WILL COYLE NOW RETURN?

The Weedsport (N. Y.) Chief states that "few people thought when they voted the town dry that the wells and cisterns would be in the same class, but it seems that they are." It was in Weedsport that "Mike" Coyle, the veteran railroad contractor, discovered an old well in his back yard which developed such abundant medicinal properties that "Uncle Mike" retired from the circus business and began bottling the water for market. With Weedsport and its wells dry, he may be driven back into the circus business.

ELEPHANT DIES IN TRANSIT.

San Francisco, Jan. 12.

"Julius Caesar," the mammoth elephant purchased from the Hagenbeck Zoo, of Cincinnati, by the Chutes management for $2,000, contracted pneumonia on the trip to the coast and died at San Luis Obispo, 250 miles from its destination, leaving behind a freight bill of $1,025.

FERARI IN ORGAN BUSINESS.

In the Albany cafe Thursday night, Col. Francis Ferari was seen in conversation with Harry Potter, Vic Leavitt and Bill Rice. He was relating that he had that day purchased the entire stock of Gavioli & Co., a firm of organ manufacturers, who were anxious to leave New York and go back to France. These organs are of "concert" size, useful only in public places and their number amounts to about a dozen.

After telling his story he turned to Bill Rice and said: "Well, Bill, what are you doing in town?" and quick as a wink Bill answered: "I came in from Louisville to sell those d——n organs you just bought."

U. S. TO MOVE.

The United States Printing Co., under which title are grouped half a dozen or more subsidiary concerns supplying "paper" to the circuses and other traveling organizations, will move shortly from its present quarters in the Theatrical Exchange Building at 40th Street and Broadway, taking a location further uptown.

The Board of Directors will hold an annual meeting in New York, Jan. 26, at which time the new home of the company will be definitely selected. Other important matters will come before the session.

"Governor" John Robinson, the Cincinnati circus veteran, lately retired, will come to the city to attend. He is a heavy stockholder in the U. S. properties.

It has been settled that the new quarters will be in Long Acre Building, but the present occupant of the premises has not yet vacated and the exact location has not been announced.

The moving only involves the officers of the United States Co., the present scheme of having all the concerns subsidiary to the parent corporation in the same office having been abandoned. The different printing concerns owned by the United States will be scattered again.

Fred Wagner, in all probability, will not be with the Sells-Floto Shows next season. It is reported that an agreement cannot be reached as to what position Mr. Wagner shall have with the show

"THE JOLLY BACHELORS."

There's a hit at the Broadway Theatre. It's "The Jolly Bachelors," a Lew Fields' production in two acts and seven scenes, succeeding in that house another hit, propelled into New York by the same management. Also like its predecessor "The Jolly Bachelors" has found success more through what was tested and proven before it than by anything of the show proper, as originally written, excepting the book, by Glen MacDonough. The story carries most of the comedy. In the earlier scenes there are many bright flashes of dialog, belonging to the plot, but afterwards, with the show chopped up to permit of interpolated songs, also "bits," the dialog is clung to only to bring the performance to a logical ending. Raymond Hubbell wrote the music. Mr. Hubbell might have some difficulty just at present to pick his own selections.

"The Jolly Bachelors" is and will be a continued hit through the liveliness of the performance as a whole. It could have been named "Recollections." Any principal who remembered something he or she had done at some time in the past, seems to have been given permission to try it again. They all try. Most succeed.

From curtain to curtain there is not a novelty, in songs, numbers or characters. Towards the last finale the nearest approach is made when an airship is shown anchored in mid-air, with a searchlight thrown on the audience. This device was first employed in Jesse Lasky's "Houseboat" act in vaudeville. To the patrons of "$2 musical comedy" there may be much newness, but not to the habitues of the varieties. It commences with vaudeville, has vaudeville all the way through, and closes with vaudeville. In fact, it might be termed the "$2 vaudeville" one reads about. The cast has been recruited from the twice-daily field, "business" has been taken from there and the songs first sung in "turns" by the same people now singing them have been interjected into the musical program. These all "make good," and "making good" "The Jolly Bachelors" becomes a hit.

Ned Wayburn, who "staged the entire production," fell back upon his "sure fires" of the past. The dancing hit of the performance is made by the twenty "steppers." They are ten chorus girls and ten chorus men, dancing the same as did the twenty "Eddie Foys" in "The Girl Question." Again in "The Red Cross Girl," led by Billie Taylor, who has the best singing voice by far of the male principals, the choristers won considerable applause through marching towards the footlights in squads with a "high school step." Mr. Wayburn happily must have remembered Billy Rock and Maud Fulton doing this first when in vaudeville. Even the foolish exhibition of girls in kilts holding bagpipes while a couple of pipers in the wings play, also a number with "The Pony Ballet" in "The Old Town," must have been first suggested to the Broadway "producers" by Grace Hazard from vaudeville.

The near relationship to Broadway musical comedy to vaudeville may be contained in a remark by Mr. Norworth which gained a hearty laugh. Mr. Norworth was asked why he had tipped the boy $2 for helping him on with his hat and coat. "But look at the coat he gave me," replied Norworth. On Monday evening at the American Cameron and Gaylord had the same line for just as big a laugh.

There are two character comediennes in the show, Stella Mayhew as a brown colored "wench," making a corking "coon" both in action and dialect (though almost ruthlessly hidden before the seeming importance of Nora Bayes), and Josie Sadler, again presenting her comical "Dutch" girl. This time Miss Sadler has to do with the story, leaving a college to go to her home in Germany, relinquishing chambermaid duties because her "pillow sham teeth are loose."

Jack Norworth is one of the "Jolly Bachelors," singing "Rosa Rosetta" and "Medley of College Songs" (about "Kelly"). He did both as a monologist. In one of the earlier scenes Norworth pantomimes a conversation to Miss Bayes, after the style of Jimmy Barry.

The opening scene of the second act, taking place in "two," is a reproduction from "The College Widow." Miss Bayes had a great many songs and much to do. Her number, so much spoken of, "Has Anyone Seen Kelly?" was first sung over here last summer by Fannie Howard, an English girl in the act known as "The Girl and the Eagle." Another of Miss Bayes' songs is "Come Along Mandy," reported to be English and now used as a "coon" number by Miss Bayes and Mr. Norworth in a spot that made Miss Mayhew's rendering of "Savannah" so much the harder. It would have been better for "Mandy" to have been placed elsewhere or left out. Everything "coon" in the production rightfully belongs to Miss Mayhew, one of the individual hits and who should have been given much more.

The versatility of Miss Bayes stamped itself upon the audience, a capacity one Tuesday evening, with the speculators charging $4 and $5 for orchestra chairs, explaining the extortion by saying the box office was asking them $3 apiece.

In "Young America" where Miss Bayes sang verses in international dialects, one of the best effects of the evening came forth in the person of a number of children representing different countries, with the cutest of little boys as an American admiral. This scene takes place on shipboard, terminating the story which commenced when Miss Bayes as an orphan heiress sought a position as cashier in a drug store, going to work in a dress that probably cost $300. Her servitors, the three jolly bachelors, obtain jobs as clerks in the same store. They accidentally delivered a prescription intended for the destruction of an elephant to a young college student, who wanted a "souse" antidote. The student gave a portion of the medicine to the chambermaid to relieve her of headaches after Pilsener beer campaigns upon her arrival at home. The ensuing scenes carried the company (including forty chorus and "show" girls, with thirty-two nice little chorus fellows) to the college town and aboard ship when the mistaken medicine was recovered.

The druggist was Al. Leech. He has his "Walk" song and his "stair climb," each pulling down a score. Mr. Leech also handled Nellie Lynch in the latter's "doll" or inanimate contortions. Miss Lynch won big applause, and could have gone farther with better handling.

Of the men, Lionel Walsh as an Englishman, gave evidence of possessing the better comedy instinct of them all. He was dry, having nothing to do beyond delivery of dialog. This he did so well that before long the audience waited for him to speak. Walter Percival and Mr. Norworth, were the other "Bachelors." Mr. Percival sang one song. It is still a dense secret. Were his voice one-half as high as his physical length, his vocal effort would have gotten beyond the footlights.

All the principals played easily, Mr. Taylor especially carrying himself well, even when wearing a green suit. Elizabeth Brice was prominent. Robert L. Dailey had little to do, and Gertrude Vanderbilt still less, though Miss Vanderbilt in her dance or two kept the attention centered upon herself. Topsy Siegrist was present, and Nat Fields, a comedian from burlesque, who has landed on Broadway without a quiver, brought the laughs home in the first scene as a German coat boy.

Melville Ellis is given credit for the costume designs, nothing striking excepting in the drug store scene, where everything worn is a shade of brown. Some of the dresses with a patch of insertion on each were unaccounted for, and looked ugly. In one instance a few choristers returned with the same gowns, against all musical production ethics.

"Stop Dat Rag," is a new "coon" song, sung by Miss Mayhew. All the numbers went excepting the "bag pipes," really a silly conception in the manner handled. It passed without a "hand."

In the general accrediting to vaudeville, Toots Paka should not be overlooked. The applause received by Mr. Leech and Miss Brice for a dance by the young woman with Leech twanging a guitar was faithfully copied from Toots' Hawaiian dance.

When vaudeville is combed as thoroughly as it has been for "The Jolly Bachelors," there is no reason why, to the average Broadway audience, it should not appeal as a first class, swift musical comedy show. And it does. *Sime.*

BROADWAY GAIETY GIRLS.

James H. Curtin's "Broadway Gaiety Girls" are at the Casino this week, having come into New York at the Eighth Avenue Theatre with the New Year. It makes entirely satisfactory entertainment, being an adequate "production."

The show was scrupulously clean in business and dialog up until the middle of the burlesque. Here Harry Antrim, as an incidental to an unmusical number called "Foolish Questions," put over a lot of double meaning stuff that spoiled the excellent record. This talk was handled by Antrim and several of the choristers, and some of it was "raw." Otherwise the show was beyond reproach, even to "the Spirit Dance," a harmless affair, near the end of the burlesque. A rather weighty chorister was principal in a mild dance.

The comedy is excellently handled by Frank Carlton, an Irishman who gets a real, human type over the footlights. He had rather more to do in the opening piece than in the burlesque, and the comedy in the second half suffered from this circumstance. It might be well to strengthen the laughing values of the latter end. The burlesque rule is to build the laughs up in this part of the show, and experience bears out the value of such a method.

In the person of Kitty Pembroke there appears a rare spectacle—a character woman who secures real fun out of an eccentric role. Miss Pembroke, however, goes to unnecessary lengths in grotesque makeup, fairly plastering her face with flaming red paint. She had some highly amusing scenes with Carlton and was of undoubted value to the comedy end of the show. In addition to which she possessed by long odds the most agreeable voice in the organization, which, by the way, is uncommonly strong vocally.

May Strehl is the leading woman. In the first part she was distinguished by that stately dignity that marks the leading woman in burlesque and impressed the audience with her generous figure and striking costumes. In the burlesque she dropped the dignity thing and startled the boys into rapturous applause by appearing in tights, thereby disclosing a set of curves and proportions unique in burlesque. It would be no easy matter to match Miss Strehl's Amazonian figger in tights. Also, she has a pleasing voice and an agreeable way of handling polite dialog.

The company has two soubrets, Amy Allyan and Yetta Peters, whose principal value is in their singing. Neither does any dancing, a point in which the show is noticeably weak. The girls dress nicely, Miss Peters owning the only silk stockings in the company with the exception of Miss Strehl. Miss Allyan wears long skirts throughout the show, and is inclined to dignified bearing and unbecoming makeup.

William Terre is the straight man, rather stiff and stagey in that part during the pieces, but coming forward in a more youthful role during the olio specialty of Carlton and Terre and doing excellently. There is no occasion for making him an old man in the pieces. A youthful makeup would become him infinitely better. Harry Antrim was lost to all intents as the "legit" in the first part, but scored with an olio specialty and did nicely in the burlesque. Harry Brown came to the surface at the opening as a German, but soon melted into the background. He is of the Five Brown Brothers (New Acts), who do a musical act in the olio, but are not important in the pieces. The olio number was an excellent offering, and the support of the vaudeville section and a burlesque band affair to which they contributed made a good laughing incident in the opener. Harry Everette's name appeared on the program, but he could be identified only by a small "bit" in the first part.

The Curtin show is notably free from "audience" songs and spotlight. A baseball number in which pretty much everybody took part was the only approach to the audience thing. In this an inflated ball as big as a watermelon is kicked into the house and a general rough house follows.

A rather good idea has been taken for the burlesque, called "The Retreat of the Pirates of Penzance." The setting follows that of the familiar operetta, and the musical numbers are of the light opera grade, although selected from many sources. The excellent voices of the principals were heard to splendid effect here.

There are eighteen chorus girls representing both extremes of beauty and ugliness, the good looks being mostly in the possession of the eight or so "ponies." These ponies do a lot of lively maneuvering and keep the stage busy during the whole performance. *Rush.*

PLAZA.

This week's arrangement at the Merris house goes very smoothly excepting for a dead period in the middle of the show where Marius Libbey (New Acts) showed the ladies and gentlemen what he thought of grand opera. This came just after the intermission, a spot which called for a good supporting feature, and Libbey's inadequacy was a serious handicap to the ensemble of the bill.

The Wroe Trio opened, the trio being short one member. Alfaretta Symonds was programed, but only the two boys appeared in a straight dancing number. Wearing white flannel suits of exceptionally trim fit, and having uncommonly attractive appearance, the pair easily won their audience. They handle the familiar hard shoe routine smoothly, and for good measure work in several stepping combinations of their own.

W. E. Whittle offered his ventriloquial novelty, "9 a. m. at the White House," a quarter-hour of refreshing specialty. Mr. Whittle's voice placing is capital, one of his most attractive feats being the trick of making a voice appear to issue from a spot close to his side. It does seem, however, that the "nurse" dummy is of little value. The important fact in the use of "dummies" is that they appear real. When an audience has looked at an inert doll for ten minutes while the ventriloquist is occupied with other figures, certainly injury is done if the illusion of animation is not quite destroyed. This is the best argument, and indeed the only argument, for the single "dummy" act.

R. A. Roberts occupied the spot just preceding intermission and scored the hit of the evening, although his reward of applause was not quite as vociferous as that accorded to Sophie Tucker late in the second half of the evening. Mr. Roberts has gone back to "Dick Turpin," the sketch which introduced him to American audiences two seasons ago. Protean artists have come and gone since then, but the dramatic classic of the highwayman tops them all for sustained interest and absorbing story. Mr. Roberts' playing is, as always, beyond criticism, except in the particular before mentioned, of too conscientious filling in of disagreeable and messy detail in the character of Sally, the hag of "The Spaniard's Inn."

Wilfred Clarke and Co. with "No More Trouble," followed Libbey's flop and went a long way to pick the show up. The farce is far-fetched in its main situations, but Mr. Clarke's wholesome nonsense keeps the laughs running in swift succession. It is in large measure due to his skill as a comedian that the sketch makes good entertainment.

Sophie Tucker had an almost completely new repertoire of those curiously risque songs with which she has chosen to identify herself. The Plaza audience is not particularly keen in the appreciation of this sort of thing, but Miss Tucker makes her odd ragtime music unmistakable in its import. Her "Soul Kiss" ditty left the audience just a little stunned by its clever daring, but at the finish there was applause to shake the building.

Tomita Jiu Jitsu Company gave a clean, neat exhibition of Japanese wrestling to close the show. The illustration of the various wicked-looking holds is neatly managed during wrestling bouts which have every appearance of being "on the level." Jones and Grant, colored, scored in the "No. 3" place. *Rush.*

COLONIAL.

With Fannie Ward the headliner there was no indication, from the appearance of the audience, that this vaunted and expensive attraction had drawn any appreciable patronage which the Colonial had never enjoyed before. There was an absence of box parties of the "swagger set" which might have been confidently expected, and Miss Ward's floral tributes made a mild showing in comparison with the flowers that go over the footlights for some vaudeville headliners. To her performance (New Acts) attentive hearing was given and then the audience turned gladly to its accustomed delight in the excellent bill of straight variety which was afforded.

Opening the show Belle Hathaway's Monkeys put the audience in good humor with their ludicrous stunts. Sadie Jansell was in second position with a series of songs, disguised as "imitations," which amounted practically to a singing turn of fair class. Indeed if the time wasted in arranging her forelocks should be devoted by Miss Jansell to song a singing turn of greater value would be the result.

Tom Edwards (New Acts) introduced his ventriloquial specialty for the first time locally in three years and was accorded a friendly hearing. Frank Morrell substituted for Stuart Barnes in the original program position, and made his high notes count for full value.

Fannie Ward and Co. occupied the stage for thirty minutes, closing the last half, in "Van Allen's Wife." Opening the second half, "The Village Choir," a quartet of male and female voices, harmonized melodiously and were accorded enthusiastic applause. But for Marguerite Haney the time devoted to "The Leading Lady" would have been a waste of opportunity for entertainment. She saved the ship. Her dainty manner, cute personality and graceful dancing make this pretty girl stand out as a star while making her associates appear commonplace in comparison.

Lillian Shaw, entering upon her second week, "cleaned up" the real hit of the evening. Six songs, five different types in representation, were backed by an individuality and magnetism unusual to a degree.

Closing the show Spissell Bros. and Co. presented their acrobatic and pantomimic absurdity, "The Continental Waiter" to shouts of laughter. The effect of the burlesquing would be vastly built up if the woman in the act would dress more expensively, with a flash of furs and diamonds, to make her seem more out of place amid such surroundings. Her dressing now impresses the observer that she will herself soon turn to doing flip-flaps. She seems too much a part of the act.

Walt.

James Daugherty, an acrobat with Fields' Minstrels, missing from Dec. 27, was found in Cleveland, and is now in a sanitarium there. It is believed Daugherty was suffering from temporary insanity.

The Majestic, Birmingham, Ala., once again booked by the Inter-State Circuit against the Orpheum in the same town, has a capacity of 1,500. The prices are, 10-20-30. The Inter-State commenced booking last week.

HAMMERSTEIN'S.

Dr. Herman appears to have put one over at the Broadway house. Monday night a little better than capacity ruled and the Doctor seemed to be the reason. Closing the first half the electrical expert stowed away a very interesting and amusing twenty or twenty-five minutes. Dr. Herman is a showman, no matter what else may be said of him.

Frank Morrell opened after the intermission, which would seem rather a hard spot. A little wait following the overture saw everyone in their seats when the big boy appeared. He had no difficulty. Frank knows wherein his strength lies and he plays it to the limit. Morrell has a good idea of how a story should be told. Any time he wants to extend himself along this line he can go to it and save the pipes. Four songs, each bringing big returns, were sung. Morrell might drop that mushy speech about "Mother" before one of his songs. It doesn't belong.

Hetty King was on "No. 4," and like many another of her countrywomen struck a snag at the house. The audience didn't warm to the male impersonator. It was only after the "Going Away" song that she received anything. Miss King doesn't seem to have the material in her new repertoire. None of the songs is of the English brand that are liked over here. Her dressing is of the best and she carries the male clothes beautifully, but around the Broadway corner they evidently demand more than this.

Belle Blanche followed the Molasso pantomime (New Acts) in the next to closing position, the toughest place on the program. It needed some little time for the mimic to get her audience's attention, but once she did they were held to the finish. Passing at all in the spot could be conceded quite a feat, so Miss Blanche may be given a big credit mark for her showing.

Wilson, billed as comedy cyclist, opened the program. It is very seldom an act in that position at Hammerstein's attracts as much attention. The comedy line might be left out of the billing, for the man does nothing aside from wearing a tramp makeup that could be construed as comedy. The makeup he removes late in the act, finishing straight. Wilson is a first rate performer on the wheel, doing the usual routine in capital style and introducing several brand new tricks that pleased.

Slivers, assisted by Frank Nelson, appeared for the first time at Hammerstein's. Although the act did not receive great volumes of applause, the pantomime of the clown amused immensely. Any one understanding the first rudiments of baseball will get the humor of Slivers' clever work. Nelson stirred them up with some fast ground tumbling.

Hibbert and Warren, "No. 2," did as well as the position allowed. The dancing at the finish sent them over strongly. The loose dance of the comedian is as good as anything shown and is always a winner. *Dash.*

The Family, Elmira, N. Y., the only opposition to The Mozart in that city, was burned to the ground last Thursday morning, the flames breaking out at two a. m. The authorities are attempting to locate the origin of the fire.

AMERICAN.

Bennington Bros.	8:01	Tambo and Tambo.	9:56
3 Dancing Mitchells	8:06	Cameron and Gaylord	10:00
Dean Edsall & Co.	8:21		
Bertie Fowler	8:30	Empire City Quartet	10:18
Lamb's Manikins	8:55		
E. Latell	9:07	Barlow's Ponies	10:40
"Ma Gosse"	9:30	Pictures	11:00
Intermission	9:40		

There is the time table for the bill Monday evening at the American, with but a one minute wait in the running, just before "Ma Gosse" (New Acts). Dean Edsall and Co., and Lamb's Manikins are also under New Acts.

It was a wrong place for the Bennington Brothers, opening the show. At the high tide of the performance there was not capacity attendance, though the theatre was well filled. At the commencement of the performance, only a scattering of people were in. The brothers put up a very pretty strong act, with one especially strong feature trick.

One of the hits of the bill was Bertie Fowler. Miss Fowler caught the house early, and really started the performance going. Her "kid" and "souse" were greatly liked, though the latter is too long drawn out. There is some good material in it, and Miss Fowler should condense that portion. Twenty-two minutes for Ed Latell seemed too much, though the audience liked him greatly. He stretched an encore to cover two or three ordinary ones, and had two or three new remarks of current vintage.

Spinning many tambourines was the contribution of Tambo and Tambo, making a reappearance over here after a long absence. Following the intermission they consumed little time, and earned applause with the final trick of handling fifteen tambos each.

One new line in Cameron and Gaylord's act brought a big laugh. The remainder, excepting "Lord, How He Can Love" sung by Miss Gaylord, remains the same. The "wash up" in the dressing room struck the house as humorously as it ever did.

There are three Harrys in the Empire City Quartet. The act is now given "important billing," the names being listed. Cooper, Tally and Mayo each have a Harry attached. The voices are described excepting Harry Cooper's. Instead of calling his voice anything at all, the programme just says "Harry Cooper, comedian." It's a wonder Harry stands for that, though he does make good comedy, but his voice is ever present and ready. He delivered "Cotton Town," a new and good song. Tally sang "Good Luck, Mary" and no one "plugged." That's going some for the Coopers, and the act did just as big as ever.

A dog doing a back somersault on a trotting pony, without the animal wearing a pad, is the biggest trick in the act of Barlow's ponies. It is a pretty little animal turn. The bareback riding especially is worth while. *Sime.*

The new Sullivan-Considine Empress Theatre, Cincinnati, is the only theatre of that name in this country. Even in Canada there is not known to be an Empress theatre. There is not a "United States Theatre" in the United States, although there are Imperials, Empire, National and many other similarly named houses.

Wilfred Clarke has secured a license to marry his leading woman, Grace Meinken.

VARIETY ARTISTS' ROUTES

FOR WEEK JAN. 17

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 16 to JAN. 22, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adams Mark Knickerbocker B R
Adams & Alden Orpheum Ogden
Adamini & Taylor Colonial Indianapolis
Ahearn Chas Orpheum St Paul
Aherns The 3219 Colo Av Chicago
Aitken Bros 234 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Alexander & Berties 41 Acre Lane London
All Hunter & All Claude Pl Jamaica N Y
Allen Leon & Bertie 118 Central Av Oskosh Wis
Allison Viola Moulin Rouge B R
Alton & Arliss Girls Will be Girls
Alvias The 801 B Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 978 Gordon Toledo O
Almora Helen Imperial B R
Alpha Troupe Columbia Cincinnati
Alroas Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lilies B R
Alvera & Co White's Gaiety Girls B R
American Cowboy Four Rice & Barton B R
Amsterdam Quartette Cort Chicago Indef
Anderson & Anderson 829 Dearborn Av Chicago
Anderson & Ellison Arcade Niagara Falls N Y

CLYDE MARGARET

ANDERSON and ELLISON

IN VAUDEVILLE.

Anderson & Evans 865a Gates Av Brooklyn
Anderson & Abbott Co 3906 Mogan St Louis
Andersons Four National Htl Chicago
Apdales Animals Keith's Phila
Appleby B J Bijou Atlanta
Ardell Lillian Frivolities of 1919 B R
Arlington Four Grand Indianapolis
Armond Grace 810 Dearborn Av Chicago
Arthur Mae 15 Unity Pl Boston
At the Country Club G O H Indianapolis
At the Waldorf Poli's Worcester
Atkinson Harry 21 B 20 N Y C
Atlantis & Fisk Delphus Webb City Mo
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Austin & Sweet 1553 Bway N Y
Avery W B 5006 Forrestville Chicago

B

Baader La Velle Trio 820 N Christiana Av Chicago
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Baker Chas Miners Americans B R
Baker Harry 3942 Renow W Philadelphia
Ball & Marshall 1553 Bway N Y

BALLERINI'S DOGS

The finest and most remarkable dog act in vaudeville. No commands given or whip used.

PLAYING ORPHEUM CIRCUIT.

Bannans Juggling Orpheum Atlanta
Barber & Palmer 617 No 22 So Omaha
Bards Four Idora Pk Oakland Indef
Barrett Sisters Orpheum Denver
Barron Billy Brigadiers B R

BARLOW'S PONIES

And Bareback Somersault Dog, "Paddy."
SYDNEY L. RANKIN, Manager, New York Office.
RICHARD PITROT, Agent, New York-Berlin.

Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co G O H Pittsburg
Barnes & Crawford Orpheum Sioux City
Barnes Remlog & Co Orpheum Newark O
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Garfield 2699 E 53 Cleveland

BERNICE BARTLETT

Dramatic Soprano with "Bohemian Sextette."

Barton & McCue Bon Ton Jersey City
Bassett Mortimer 270 W 39 N Y
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willa Hartford Conn
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo Orpheum Savannah Ga
Beardsley Sisters Union Htl Chicago
Bedini Madam Miles Minneapolis
Bedini & Arthur Hammerstein's N Y C
Beeson Lulu Shea's Buffalo
Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Beimel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell Boys Trio Orpheum Birmingham Ala
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sangamon Chicago
Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Trio Maryland Baltimore Md
Bennett Bros 258 W 65 N Y
Bennett Lelie Frivolities of 1919 B R
Bennett Sisters Miner's Americans B R
Beresford Helen & Co Majestic Denver
Bernstein Bertha Bon Ton B R
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Bijou Marinette Wis
Berra Mabel Apollo Berlin Ger
Bertina & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Frivolities of 1919 B R
Bimbos The 694 Pacific Appleton Wis
Bindley Florence 24 Orpheum Salt Lake
Bissonnette & Newman R F D No 2 Lockport Ill
Big City Quartet Columbia St Louis
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Black Violet & Co Bennett's Hamilton
Blessings The Circus Variete Copenhagen Denmark
Bloomquest George & Co 3220 Chicago Av Minneapolis
Bordley Chas T 247 Tremont Boston
Boys In Blue Orpheum Sioux City
Booth Trio Lyric Ft Wayne
Bootblack Quartet Orpheum Kansas City
Bonner Bonnie Avenue Girls B R
Borden Zeno & Haydn Bros Oh Yon Woman B R
Bordley & Howard Lyric Watertown N Y
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bothwell Browne & Co Miles Minneapolis
Bonton & Bonehead Byrnes' 8 Bells Co Indef
Bowers Walters & Crooker Trent Trenton
Bowen Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney Temple Detroit
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK JAN. 17, TEMPLE, DETROIT.
Oh! You Luce and Luce.

Bradley & Ward Lumberga Niagara Falls N Y
Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brandons Musical Majestic Galveston
Brennen Samuel N 2856 Tulip Phila
Brennon Lillian Miss New York Jr B R
Brenon Downing & Co Lyric Dayton O
Brianzi Romeo Oh You Woman B R
Brianzi Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Broadway Boys 1553 Bway N Y
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Fariardeau King Edward Halifax N S

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buckley Laura Haymarket Chicago
Bunchu & Alger 2319 W Maine Lonisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boleclen Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burt Wm P & Daughter 133 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Caisedo J A c/o Julia 4 Stone N Y
Caesar Frank Co 112 5 Av Chicago
Cain Pauline Hastings B R
Cameron & Gaylord 5906 Kennerly Av St Louis
Campbell & Parker 911 N 8 Vincennes Ind
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Canfield & Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS,
JAN. 16, MAJESTIC, CHICAGO.

Carbery & Stanton 112 5 Av Chicago
Cardownie Sisters 244 W 39 N Y
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark Majestic Chicago
Casada Three Darlington Wis
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum Jeffers Saginaw Mich
Carters The 921 9 La Salle Ill
Calvert Mable Sam Devere's Show B R
Carson Bros Hippo Liverpool Eng
Carson & Willard Orpheum Evansville Ind

"CHRISTMAS AT HIGGINS"

Great Rural Comedy Playlet,
By Evelyn Weingardner-Blanchard.
NOW PLAYING WESTERN VAUDEVILLE ASSOCIATION TIME.
Direction, PAT CASEY

Castano Edward Watson's Big Show B R
Carter Harret Reeves' Beauty Show B R
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio 24 Orpheum Ogden
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrell & Schuyler Grand Hamilton O
Chantrel & Schuyler 219 Prospect Av Bklyn N Y
Chase Dave 90 Birch Lynn
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones O H Danville Ky
Chester & Grace Princess Wichita Kan
Chevalier Louis & Co 24 Trent Trenton
Chip & Marble York Htl N Y C

CHRISTY and WILLIS

UNITED TIME

Christmas at Higgins Empire Cincinnati O
Chubb Ray 107 Spruce Scranton Pa
Clure Raymond Lyric Dayton O
Clarke Florette Byrnes Bros 8 Bells Co
Clark J W Orpheum Denver
Clark Billy Mission Salt Lake
Clark & Duncan Ackers Halifax N S
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clarke Wilfrid Lambs Club N Y
Clare Frances Bon Tons B R
Claton Carlos 235½ 5 Av Nashville Tenn
Clayton-Drew Players Merry Maidens B R
Clayton Ethel Bon Tons B R
Claire Ina 240 W 52 N Y
Childres Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clermento & Miner Crescent Middletown Ct
Claver Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Proctor's Albany
Clipper Comedy Four Corinthian Rochester
Clipper Quartette Princess Wichita Kans
Clito & Sylvester 928 Winter Phila
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn New York New York Indef
Collins Eddie 5 Reed Jersey City N J
Collins & Hawley Yankee Doodle Girls B R
Collins & Brown Miles Minneapolis
Collinson Trio Poli's Springfield

COLLINS AND HART

"LITTLE NEMO."
JAN 17, NASHVILLE, TENN.

Comrades Four 884 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conroy Le Maire Co Orpheum Memphis
Cook Geraldine 675 Jackson Av Bronx N Y Boise
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Corcoran & Dixon Bon Tons B R
Cordua & Maud 104 E 14 N Y
Cox Lonso & Co 5511 W Lake Chicago
Cox Ray Temple Rochester
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Blanche Orpheum Los Angeles
Crane Finlay Co Waterloo Waterloo Ia
Crane Mr & Mrs Gardner Columbia St Louis
Creo & Co 1404 Borie Av Phila
Crosby Orma 162 E 8 Peru Ind
Cressy & Dayne Columbia Cincinnati
Cross & Josephine Columbia St Louis
Cross & Maye 1313 Huron Toledo O
Cummings Grace & Co Majestic Ft Worth
Cunningham & Marion Columbia Cincinnati
Cunningham Bob Cherry Blossoms B R
Curtis Carl Hastings B R
Curtis Sam J & Co Academy Pittsburg
Cutting & Zuida 1553 Bway N Y

D

Dagwell Sisters Orpheum Ogden
Dale Dottie 252 W 36 N Y
Dale & Boyle Maryland Baltimore
Daley Wm J 108 N 10 Phila
Dalton Harry Fen 175 Irving Av Brooklyn
Daly & O'Brien Temple Grand Rapids
Damael & Farr The Bucklings B R
Dancing Bells Grand Portland
Darmody Orpheum Lima O
Darrow Clyde Knickerbocker B R
Davis Edwards Temple Rochester
Davis Bros 4 Blandy Zaneaville O

DAZIE

JAN. 17, KEITH'S, CLEVELAND.

Davis Belle Orpheum Oakland
Davis W 11 Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter M Bon Ton B R
Day William Hastings B R
Dazie Keith's Cleveland
De Clairville Sid 1313 Douglas Omaha

De COE

"The Man with the Tables and the Chairs."

De Cotret & Rego O H Biddeford Me
De Forest Corinne Imperial B R
De Haven Sextet Orpheum Denver
De Mar Zola Knickerbocker B R
De Mora & Graceta Bijou Flint Mich
De Marlo Schuman's Frankfort Ger
De Mont Robert & Co Bennett's Hamilton
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Velde & Zelda Majestic Seattle
De Vauli & Lotta Pantages Seattle
De Witts Models 262 W 25 N Y
De Wolfe Lanier & Linton Whitney Detroit
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Dean & Sibley 463 Columbus Av Boston
Deaton Chas W 1534 Bway N Y
Delmar & Delmar 94 Henry N Y C
Delton Bros 261 W 38 N Y
Deholiis & Valora Orpheum Denver
Denney Walter Mardi Gras Beauties B R
Desmond & Co 24 E 21 N Y
Desthy 446 16 Detroit Mich
Derenda & Green 14 Leicester London
De Muth Henry Fashion Plates B R
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Empire W C London Eng
Diehl A S Melchers El Campo Tex Indef
Dilla & Templeton Penn Phila
Dixons Four 756 8 Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Monlin Rouge B R
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Brooklyn
Doherty Sisters Orpheum San Francisco
Dolan & Lenharr 2460 7 Av N Y C
Dolan Fos P Imperial B R
Dolce Sisters 349 W 14 N Y
Dolly Twins Majestic Bklyn
Donaldson Anna Orpheum Denver
Donner Dorris 343 Lincoln Johnstown Pa

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Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconamowoc Wis Indef

T. NELSON DOWNS

JAN. 17, COLONIAL, NEW YORK.

Dreamers Three 1232 No Alden W Phila
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duffy Tromas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Mazie Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lilies B R
Duprees & De Yoe Robinson Cincinnati
Dupres Fred Poli's Springfield

E

Early & Laight New Century Girls B R
Edwards Fred R Buckley Htl Elkhart Ind
Edwards Tom Orpheum Brooklyn
El Cota Greenpoint Bklyn
El Barto 2531 Hollywood Phila
Elden & Clifton Pantages Tacoma
Ellwood Perry & Downing 924 Harlem Av Balto
Emerald Connie 41 Holland Rd Brixton London
Emerson & Baldwin Pavilion Glasgow Scot
Emerson Nellie Bon Tons B R
Emerson Sne Empire B R
Esmeralda Sisters Salme Margherita Naples Italy

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Emmett Gracie Bronx Bronx N Y C
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Empire New Cross Eng
Engelbreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Ernests Great Majestic Johnstown
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Erxleben Bert A Shootover Inn Hamilton City Cal
Ersinger Mabelle E 216 S Central Ave Chicago
Espe Leonard & Louis Majestic Montgomery
Evelien D Ellis Nowlin Circus
Everett Ruth Brigadiers B R
Evans & Lloyd 923 E 12 Brooklyn
Excela & Franka Hathaway's Brockton

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 46 Allen Rochester
Fantas Two 211 E 14 N Y
Fays 2 Coley's & Fay Orpheum Los Angeles
Feisman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Ferrell Bros Orpheum Memphis
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

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Funniest Blackface Act in Vaudeville
JAN. 17, BENNETT'S MONTREAL.

Ferguson Frank 489 E 43 Chicago
Fern Ray Grand Portland
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Fiddler & Shelton Majestic Chicago
Field Bros 217½ 7 N Y
Fielding & Carlos Wash Spokane
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Keith's Boston
Fitzgerald & Quinn Bowery Burlesquers B R
Flatico Alfred Jay Powell & Cohan Co Indef
Fletcher & La Piere 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B R
Flower Dick J 1553 Bway N Y
Foley & Leiger Orpheum Des Moines Ia
Fonda Mabelle Variete Copenhagen Denmark
Ford & Wesley 243½ No Franklin Phila

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and his
"AMERICAN BEAUTY,"
The Original "Boy in Green."
Singers, Dancers, Originators. "A Hit."

Ford & Miller 26 Brayton Buffalo
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Azalea Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Evans Girl Question Co
Fox Florence 172 Fillmore Rochester
Foy Margaret Academy Suffold Va Indef
Foyer Eddie 2353 E 100 Cleveland
Francis Willard America New Orleans
Francellas The Family Fargo N D
Franciscos Two Byrnes' 8 Bells Co Indef

CLAUDE FREDERICK

And his beautiful pony, "DON,"
Now playing Western Vaudeville Association Time.
Direction, PAT CASEY.

Fredericks Musical 189 N Clinton Rochester
French Henri Gerard Htl N Y C
Freeman Bros Rentz-Santley B R
Frey Twins Co c/o Frey Eve Post Chicago
Friend & Downing Pantages Spokane Wash
Frobel & Ruge 314 W 23 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Fulton 1814 Bienville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng

G

Gaffney Sisters 1407 W Madison Chicago
Gallos Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Golder Grand Portland
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co 4046 Kenmore Av Chicago
Gardner Oscar 776 8 Av N Y
Gardner Rankin & Griffin 23 National 'Frisco

GALETTI'S BABOONS

JAN. 17, GRAND, PITTSBURG.

Garson Marion Temple Detroit
Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Geiger & Walters G O H Pittsburg
Genuaro John Majestic Kalamazoo
Georgia Campers Orpheum Haverhill Mass
Gibson Sydney C Orpheum Denver
Gilmore Mildred Wash Soc Girls B R
Glissando Phil & Millie Family Lafayette Ind
Girard Mario 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenroy Russell & Co Lyceum Minot N D
Glenton Dorothy Oh You Woman B R
Glose Augusta Mary and Baltimore
Glover Edna May 223 W 44 N Y C
Godfrey Henderson & Co 1558 Bway N Y
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldie Boys Majestic Seattle
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Goldsmith & Hoppe Temple Grand Rapids
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Family Lafayette Ind
Gordon & Brennan Sam Devere's Show B R
Gottlob Amy & Co Lyric Junction City Kans
Gould Mazie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Brooklyn
Grannon Ila Poli's Scranton
Grant Hazel Miss New York Jr B R
Grant Burt and Berths 2956 Dearborn Chicago
Granville & Rogers Poli's New Haven
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Griffith Marvelous Elkhart Ind
Grliner Charlie A Bunch of Kids Co
Grimm & Davis 1920 Dayton Chicago
Grimm & Satchell 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Gubi Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

Hadley Mac E Tiger Lilies B R
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 90 Flushing Jamaica N Y
Hall & Pray Bennett Moulton Co Indef
Hall Gladys R F D Box 92 Jermyn Pa
Halfman & Murphy 913 McKean Phila
Halvers F Barry Bay 9 Bath Beach L I

LON HASCALL

Jack Singer's "Behman Show,"
17-19, Gayety, Columbus; 20-22, Apollo, Wheeling.

Hamilton Jack Bijou Granby P Q
Hamilton & Buckley London London O
Hamlins The New Bedford Mass
Hampton & Bassett Blancy's New Orleans
Hampton Bonnie A Bunch of Kids Co
Haney & Long 117 State No Vernon Ind
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hamlin Av Chicago
Hanvey & Bayles 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Hardings Three Norwich Conn
Harland & Rollison Pantages Vancouver B C
Harland & Rollison Pantages Vancouver B C
Harlow Jessie Avenue Girls B R
Harmonious Four Goth St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harron Lucille Knickerbocker B R
Hart the Laugh King Fayettesville Ark
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R

Harvey-DeVora Trio

JAN. 17, LYRIC, DAYTON, O.

Harvey Elsie Majestic Seattle
Haskell Loney 47 Lexington Av N Y
Hasaan Ben All Arabs Colonial N Y
Hastings Harry Hastings B R
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila
Hawthorne Hilda Shea's Toronto
Hayes & Wynne 418 Strand W C London Eng
Hayward & Hayward Colonial Norfolk
Hazleton James Wash Soc Girls B R
Hearn & Rutter Colonial Lawrence Mass
Heidelberg Four 301 W 40 N Y
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Hennings J Bernard O H Alexandria Ind
Henry Arthur & Leah 423 E 162 N Y
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert 95 Moreland Boston
Herbert Bert Hart's Bathing Girls Co
Henry Jack 41 Lisle Leicester Sq London

HEIM CHILDREN

Jan. 17, Orpheum, Easton, Pa.
Jan. 20, Orpheum, Allentown, Pa.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Herrmann Adelaide Bennett's Ottawa
Hessle Hippo Utica
Helm Children Orpheum Easton Pa
Heverly Great 201 Desmond Sayre Pa
Hickman Bros & Co Majestic Seattle
Hickman & Wills Pearl River N Y
Hill Cherry & Hill 24 Proctor's Albany
Hill & Ackerman Fay Foster Co B R
Hill & Whitaker Coliseum London Eng
Hilson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
Hoepfle Bros Hathaway's Lowell
Hoey & Mozar American San Francisco
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Rolles Knickerbockers B R
Hollyday Dick N Y Hippo Indef
Holman Bros Comedy Chicago
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng

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Hope Irma Oh You Woman B R
Hopp Fred 326 Littleton Av Newark N J
Horton & La Triska K & P 5 Av N Y C
Hotaling Edward 557 So Division Grand Rapids
Hood Sam Orpheum Champaign Ill
Hoover Lillian Byrnes 8 Bells Co
Houston Frits Ryan Bijou Dubuque Ill
Howard Bros Orpheum Harrisburg
Howard & Harris Vaudeville Club London Eng
Howard Bernice & Co 3000 Calumet Av Chicago
Howard & Howard Orpheum Omaha
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Huegel & Quinn 536 Rush Chicago
Hugh Emmett & Co Empress Cincinnati
Hughes Musical Trio Temple Ft Wayne Ind
Hunter Ethel 4029 Troost Kansas City
Hurley Frank J 152 Magnolia Av Elisabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine 24 National Steubenville O
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three Lyric Dallas
Hynde Bessie 518 Pearl Buffalo

I

Imperial Musicians Keith's Boston
Ingram Beatrice Poli's Bridgeport
Ingrams Two Majestic Columbus Ga
Ioleen Sisters 241 W 43 N Y C
Ireland Fred Dainty Duchess B R
Irwin Flo Shea's Toronto
Irving Pearl Indian Lane Canton Mass
Italia 820 Dawson Brooklyn

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jacobs & Sardel Chutes San Francisco
Jansen Chas Bowery B R
Jerrell & Co 2115 Cleveland Av Chicago
Jeannette Baby 430 Brooklyn
Jefferies Tom 46 Wyckoff Brooklyn
Jerge Alcene & Hamilton 392 Mass Av Buffalo
Jess John W Ltd Lifters B R
Jewell & Barlowe 3062 Arlington Av St Louis
Jopsy Lydl Oh You Woman B R
Johnson & Pelham Casino Aluna France
Johnson Bros & Johnson 635 Royden Camden N J
Johnson Sable Orpheum Budapest Indef
Johnson Clarence Empire W C London Eng
Johnson & Mercer 612 Joplin Mo
Johnstons Musical Hippo Cleveland
Jones Grants & Jones 2956 Dearborn Chicago
Jones Maude 471 Lennox Av N Y
Jones & Deely Poli's Bridgeport
Jones Johnnie 502 6 Av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jordan Alice Reeves' Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

The Chas. K. Harris Courier

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"WHEN LOVE COMES STEALING INTO YOUR HEART"

(Without knocking at the door)
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At the COLUMBIA THEATRE.

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Chicago, Grand Opera House Bldg.

K

Kalma & La Farlon 1337 E 111 N E Cleveland
Kane Leonard Majestic St Paul
Karrell 112 5 Av Chicago
Kaufman & Sawtelle Moulin Rouge B R
Kaufman & Kenilworth 236 E 35 Chicago
Kaufman Reba & Inez Orpheum Budapest Hungary
Keegan & Mack 1553 Bway N Y
Keeley Bros Hansa Hamburg Ger
Keeley & Parks 153 W 100 N Y
Kenna Chas Orpheum Spokane
Kelfe Zena Orpheum Savannah Ga
Kendall Chas & Maidie 123 Alfred Detroit
Kenton Dorothy Monte Carlo France Indef
Kelso & Leighton 1549 5 Av Troy N Y
Kelly & Wentworth Unique Minneapolis
Kelly Walter C Orpheum Butte
Kelly & Kent 130 W 47 N Y
Keeley Lillian Fashion Plates B R

MIGNONETTE KOKIN

JAN. 17, GRAND, PITTSBURG.

Keller Jessie Columbia Girls Co B R
Kimball & Donovan Victor Chippewa Falls Wis

KILTIE'S BAND

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Communications.
Week Jan. 23, Alexandria, Egypt.

Kennedy & Lee Princess Columbus O
Kennedy Matt Sam Devere's Show B R
Kling & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
Kingsburys The 1553 Bway N Y
Kiralfo Bros 1710 3 Av Evansville Ind
Kitamura Japs Keith's Phila
Klein Ott Bros & Nicholson Rose Sydell B R
Knight Bros & Sawtelle 4450 Sheridan Rd Chicago
Knight Harlan & Co Keith's Cleveland

4 KONERZ BROS.

DIABOLO EXPERTS.
Week Jan. 17, POLI'S, NEW HAVEN.

Klein George Hastings B R
Koners Bros Poli's New Haven
Koppes The Gordon Chelsea Mass
Kramer Bruno Trio 104 E 14 N Y
Kraton John Empire, London Eng
Kratons The 418 Strand London Eng
Krunsch Felix Miner's Americans B R
Kurtis Busse & Dogs 6 W 8 N Y C
Kurylio Edward J Poste Retante Warsaw Russia

L

Lake & Stevenson Bon Tons B R
Lake John J Dainty Duchess Co B R
Lanigon Joe 102 So 51 Phila
Lancaster Mr and Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell Majestic Chicago
Lane Eddie 305 E 73 N Y
Lamount Harry H Shea's Toronto
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Frivolities of 1919 B R
Lansford Jeanne Reeves' Beauty Show B R
Lansings The 246 No Broadway Baltimore
La Auto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Chair & West Howard Boston
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Ford & Dunavent Lafayette Dayton O
La Gusta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston
La Maze Bros 274 Barbrey Brooklyn
La Mera Paul Family Pittsburg
La Mont Janet Wash Soc Girls B R
La Molnes Musical 332 5 Baraboo Wis
La Nole Ed & Helen 34 Division Troy N Y

EDWIN LATELL

Jan. 10, American Music Hall, New York,
In his new act, banishing "DULL CARE."

La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Av Albany

La Rose Bros 107 E 31 N Y
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Velle & Grant 23 Orpheum Minneapolis
La Zar & La Zar Co 69 E Georgia Av Atlanta
Larellas Ploerts Hippo N Y Indef
Lassoe & Lagusta 789 2d Av N Y
Latine Mlle Gaiety Springfield Decatur Ill
Laveen & Cross Orpheum Spokane
Lamb's Manikins 1209 Wilson Av Chicago
Lavarde Lillian 1209 Union Hackensack N J
Lawson & Namon Pavilion New Castle Eng
Le Dent Frank 418 Strand London Eng
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
La Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Irene Majestic Galveston
Lee Frank Cracker Jacks B R
Leo Jolly Aid South Boston
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leigh Andrew Columbia B R
Leonard Chas F Grand Denora Pa
Leonard Eddie Majestic Evansville
Leonard & Drake 1099 Park Pl Brooklyn
Leoni Ruby Cracker Jacks B R
Les Jnndts Wigwam San Francisco
Leslie Bert Orpheum Spokane
Leslie Hazel Cherry Blossoms B R
Lester & Kellett 318 Fairmount Av Jersey City
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis & Harr 141 W 16 N Y
Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Wash Brookline Mass
Lewis Harry Imperial B R

BERT LESLIE
KING OF SLANG.
JAN. 17, ORPHEUM, SPOKANE.

Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Linton Tom 1985 So Penn Denver
Lissner Harry Hastings B R
Livingston Comedy Trio Ringling Bros C R
Lincoln Military Four 679 E 24 Paterson N J
Lloyd & Castano 104 W 61 N Y
Lockan & Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
London's Four 201 No 3 Reading Pa
Loraine Oscar Proctor's Albany

NELLIE LYTTON
"CHANGE ARTISTE AND MIMIC."
Have you seen my "Kid?"
Open for clubs. 495 West End Ave., New York City. 'Phone, 8480 Riverside.

Lowell Gardner Yales Devil Auction Co
Lower F Edward Hastings B R

LUTZ BROS.
Direction PAT CASEY

Lucas Jimmie Columbia St Louis
Luce & Luce 926 N Bond Phila
Luttinger-Lucas 536 Valeixia San Francisco
Lynch Hasel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

M

Mab & Wels 231 So 52 Phila
Macdonald Sisters 12 Bache San Francisco
Mack & Walker Grand Evansville
Mack Floyd 216 S Central Av Chicago
Mack Wilbur Grand Evansville Ind
Mackey Frank Columbia B R
Macks Two Lady Buccaneers B R
Maddox Richard-C Candy Kids Co
Makarenko Troupe Shea's Toronto
Malcolm Emma & Peter Melrose Minn Indef
Mangean Troupe 120 E 127 N Y
Manhassett Comedy Four 259 W 22 N Y
Mankin Grand Evansville Ind
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Mystic Maids 3413 S Colby Av Everett Wash
Mario Trio Keith's Providence
Manvro Vogels Minstrels
Mardo & Hunter Cozy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marimba Band Harry Lauder Special Co
Marine Comedy Trio 187 Hopkin Brooklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marion Dave Dreamland B R

M. STRASSMAN
Attorney, 568 Broadway, New York.
Theatrical Claims. Advice Free.

Marnello Marsints Hippo N Y Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewin Duo Lyceum London Eng Indef
Martell A Brigadiers B R
Martell Manie 2063 Sutter San Francisco
Martell W Brigadiers B R
Martella & Aspril Bro 911 Eldrigde Av W Collingwood N J
Martha Mlle Queens San Diego Cal
Martin Dave & Percie Pantages Spokane
Martin Wm Fashion Plates B R
Martinette & Sylvester Majestic Des Moines
Mascot New Orleans La
Mason Mr & Mrs Sidney 236 W 89 N Y
Matthieus The Cumings Fitchburg Mass
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elizabeth H Lid Lifters B R
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
McInerney James Columbia B R
McAvoy Harry Brigadiers B R
McAvoy Dick & Alice Majestic Denver
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McClain Clyde Gem Lancaster O
McConnell & Simpson Haymarket Chicago
McConnell Sisters Orpheum Spokane
McDonald Michael Oh You Woman B R
McCree Davenport Troupe Ringling Bros C R
McGee Jos B Al Fields' Minstrels
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Meier & Mora 2226 Keokuk St Louis
Melody Lane Girls Orpheum Minneapolis
Melnotte Twins & Clay Smith 24 Greenpoint Bklyn
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Menetekel Bijon Lansing Mich
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B R
Merriman Sisters Marathon Girls B R
Merritt Hal Orpheum New Orleans
Methren Sisters 12 Culton Springfield Mass
Milasch Robt C Grand Portland
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Miliani & Du Bois Palace Htl Chicago Indef
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 68 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Milliman Trio Orpheum Omaha
Mills Joe B Lady Buccaneers B R
Milmars The 214 S Wash Kokomo Ind
Minstrel Four Morning Noon & Night B R
Mintz & Palmer 1305 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montague Harry Fashion Plates B R
Montgomery F O H Little Falls N Y
Montgomery Marshall Orpheum Mobile Ala
Moran & Wiser Palast Leipzig Germany
Mooney & Holbein Blackburn Eng
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Mooree Mabel V Bijou Atlanta Ga

PAULINE MORAN
Is having one glorious time in Chicago with Bronchitis, Nearly Appendicitis, Tonsilitis, and 2 open weeks. Hospital staff—Mrs. and Mrs. Geo. Armstrong, Mr. and Mrs. Harry L. Newman, and Dr. Jake Sternad. St. Paul, Orpheum, Jan. 24.

Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lou Fashion Plates B R
Morton West & Morton Star Charleroi Pa
Morton Ed Poli's Utica
Morton Paul Rathskeller Jacksonville Indef
Morris & Morton 1306 St John's Pl Bklyn
Morris Edwin Reeves' Beauty Show B R
Mosart Fred & Eva Family Clinton Ia
Muller Maud 601 W 151 N Y
Mullers Four Star Chicago
Mulvey Ben L Columbia Indianapolis

SENATOR
FRANCIS MURPHY
NOW ON THE MORRIS TIME.

Murray & Mack American St Louis
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Murray Elisabeth M 24 K & P 5 Av N Y
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Kilter 457 E Main Bridgeport
National Four Jersey Lilies B R
Nazarro Nat & Co 226 Lombard Phila
Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nichols Nelson & Nichols Majestic Little Rock
Neoman George Majestic Jacksonville

NAT NAZARRO
AND CO.
Featured on S.-C. CIRCUIT.

New Pianophiends Greenpoint Bklyn
Newell & Niblo K & P 5th Av N Y C
Newman Harry 1553 Bway N Y C

JOHN NEFF
AND
CARRIE STARR
This week (Jan. 10), Bennett's, Montreal.

Niblo Victor Schumann Berlin Ger
Noble & Brooks Metropolis N Y C
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Norrises The 217 W 43 N Y
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y
Nosses Musical Poli's New Haven
Nugent J C & Co 24 Orpheum Harrisburg

O

O'Brien J Miss New York Jr B R
Odell & Kinley 257 W 69 N Y
Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Neill Ray B 328 22 Av Milwaukee
O'Neil Jas Empire B R
O'Neill Harry Empire B R
O'Neill Trio Orpheum Niagara Falls N Y
O'Neill & Regenery 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orletta May Miss New York Jr B R
Orpheus Comedy Four Chutes San Francisco
Orr Chas F Cort Chicago Indef
Orth & Fern Keith's Providence
Oswald Wm Miss New York Jr B R
Otto Bros 1553 Bway N Y
Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantser Willy Orpheum San Francisco
Pantser Jewell J Orpheum San Francisco
Pantser Ernest & Co Majestic Denver
Pantser Jewell 24 Orpheum San Francisco
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parvis Geo W Luna Sharon Pa

PASQUALINA
(DEVOE)
"The Flower of Italy"

Parshley 24 E 41 N Y
Lasco Dick Ella Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Dansville N Y
Pearson & Garfield 24 Pantages Sacramento Cal
Pearl Katherine & Violet Wine Women & S B R
Pederson Bros 635 Greenbush Milwaukee
Pepper Twins Lindsay Ont Can
Pealson Gilbert Cracker Jacks B R
Paulinetti & Piano 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Pecks Four Lyric Galveston
Percival Walter C 1553 Bway N Y
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phantastic Phantoms Bijou Winnipeg
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"
THE SCIENTIFIC SENSATION

Piano Four 100 Morningside Av W N Y C
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame 973 Amsterdam Av N Y
Piroscoffis Family Cracker Jacks B R
Pisano Fred A 36 West Gloversville N Y
Plunkett & Ritter Gem Canton O
Pollard Gene Columbia Girls B R
Potter & Harris 1715 Leland Av Chicago
Potts Ernie & Mildred 701 E 6 Minneapolis

POWER'S ELEPHANTS
Record Breaker of Vaudeville.
Week Jan. 17, Orpheum, Allentown, Pa.

Potts Bros & Co 24 Bronx Bronx N Y
Powell Eddie 2214 Chelsea Kansas City Mo
Powers Elephants Empire Phila
Powers Mae Reeves' Beauty Show B R
Prices Jolly 1033 Arch Phila
Primrose & Polhoff Avenue Girls B R
Primrose Quartette Family Clinton Ia
Prince Harry Knickerbocker B R
Prior's The Unique Spokane
Proctor Sisters 1112 Halsey Brooklyn
Pucks Two The Keith's Phila
Purvis Jimmy New Century Girls B R

Q

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Rafael Dave Ave E St Louis
Ranney Adele Sam Devere Show B R
Rastus & Banks Pavilion Glasgow Scot
Ranf Claude 4037 Robey Chicago
Ratelles The Quimetoscope Montreal

WHAT DOES "CHEAP" MEAN TO YOU?

If your idea of a cheap theatrical trunk is one that costs the least to buy in the beginning, the BAL FIBRE TRUNK would not interest you, but if your idea of cheapness is to pay a fair price for a trunk that will wear longer and weigh less than any other and cost little or nothing to keep in repair, you will find the BAL FIBRE TRUNK a most interesting proposition.

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210 West 42nd Street, New York

NEW ACTS NEXT WEEK.

(*Continued from page* 16.)

done, his songs were "put over" in the way that audiences like and for an encore eccentric dancing did the rest.

Merry.

Austin's Animal Actors.
13 Mins.; Full Stage.
Kedsie, Chicago.

Austin's Animal Actors provide amusement from start to finish, although nothing out of the ordinary is shown. The dogs go through such tricks as dancing, pushing a baby carriage, jumping rope, selecting different flags called for, etc. A monkey is employed for different tricks. The finish shows one of those "unridable" animals with the long ears. Volunteers attempt to land the prize offered to the amusement of the audience, each doing the regulation tumble expected. A colored man puts over many a laugh in his attempt and finally does hang on for the finish. The trainer makes a neat appearance and has a showman-like way about him. He lends considerable value to the act, which will fit any bill if placed right

O'Connor.

Joe Tinker and Sadie Sherman.
"A Great Catch" (Sketch).
20 Mins.; Full Stage.
Haymarket, Chicago.

Joe Tinker is just as good an actor as Mike Donlin. Taking into consideration that Tinker is also a baseball player, he does remarkably well on the stage. Tinker made his vaudeville debut at the Haymarket this week, although he is not exactly new to the stage, for last season he starred in "A Home Run," which barely reached "first." Tinker is better managed this season, and vaudeville is in more favor than melodrama, so it is safe to predict success this time. The act is laid in a fourth story apartment overlooking the "Cub" ball park. The rising of the curtain discloses Sadie Sherman describing to a friend by telephone a finish fight between the "Cubs" and "Giants." Mike Donlin hits the ball and it goes through the window of the apartment house. Tinker bursts up four flights of stairs for it. The joy maddened crowd make it dangerous for Tinker to leave, so he stays with the fanette and learns to act. He takes the role of Hank O'Day in "Belle, the Beautiful Boilermaker." After a little of this ordinary burlesque, Tinker's thoughts turn to the diamond. He takes the young woman to an imaginary baseball game, which leads up to a song which he does nicely. It was written especially for him. The sketch made a tremendous hit at the Haymarket. The players were laden with flowers and Tinker was forced to take half a dozen bows and then make a speech.

Merry.

Performers! Performers! Performers!

OUR

SONG 1910 HITS

"SANTA FE"

"MARY! YOU'RE A BIG GIRL NOW!"

By HEATH AND BENKHART.

A new type of march song—one that we can surely say will be a great big sensation, and a corking good number for any act—and

"SANTA FE"

DON'T FORGET

"PUT ON YOUR OLD GRAY BONNET" By WENRICH AND MURPHY.	"LADY LOVE" By McKENNA AND GUMBLE.	"BY THE LIGHT OF THE SILVERY MOON" MADDEN AND EDWARDS.

"SANTA FE"

(a) "Mandy, How Do You Do?" By MURPHY AND WENRICH.

(b) "There's a Big Cry Baby in the Moon" By BURRIS AND SMITH.

(c) "That Ever Lovin' Two Step Man" By MURPHY AND WENRICH.

(d) "Toni Martell" By MURPHY AND WENRICH.

The Public wants to hear Novelty Songs. Everybody is crying for Novelty Songs. Remick & Co. are distributing them four at a time. Remember, Four Great NOVELTY SONGS, and that's a mighty great lot at this time of the year. And

"SANTA FE"

DON'T FORGET

"PUT ON YOUR OLD GRAY BONNET" By WENRICH AND MURPHY.	"LADY LOVE" By McKENNA AND GUMBLE.	"BY THE LIGHT OF THE SILVERY MOON" MADDEN AND EDWARDS.

"SANTA FE"

"THE MOONLIGHT, THE ROSE AND YOU"

By DEMPSEY AND SCHMID.

The writers of our beautiful song, "The Garden of Roses," one on the same order, only WE THINK a more beautiful chorus and a more striking melody. Won't you just please come in our office and hear it? We are sure you will then sing it. And

"SANTA FE"

DON'T FORGET

"PUT ON YOUR OLD GRAY BONNET" By WENRICH AND MURPHY.	"LADY LOVE" By McKENNA AND GUMBLE.	"BY THE LIGHT OF THE SILVERY MOON" MADDEN AND EDWARDS.

"SANTA FE"

CHARACTER SONGS

"PHOEBE BROWN"

By COLE AND JOHNSON.

CHARACTER SONGS

"SHOES AND SOCKS SHOCKED SUSAN"

By WILLIAMS AND VAN ALSTYNE.

In the first place, read the writers of these two great character songs and WE hardly think that we need say anything more about them. EVERY ONE A GREAT COMEDY CHARACTER SONG and SONGS the WHOLE WORLD WILL TALK ABOUT. And

"SANTA FE"

DON'T FORGET

"PUT ON YOUR OLD GRAY BONNET" By WENRICH AND MURPHY.	"LADY LOVE" By McKENNA AND GUMBLE.	"BY THE LIGHT OF THE SILVERY MOON" MADDEN AND EDWARDS.

"SANTA FE"

"AIN'T YOU COMING OUT TO-NIGHT"

By H. B. BLANKE AND AL BRYAN.

This is a little talking song—one that can be used in any sort of an act. A great catchy chorus that everybody will want to sing, so hurry up and send for it and find out for yourself. And

"SANTA FE"

DON'T FORGET

"PUT ON YOUR OLD GRAY BONNET" By WENRICH AND MURPHY.	"LADY LOVE" By McKENNA AND GUMBLE.	"BY THE LIGHT OF THE SILVERY MOON" MADDEN AND EDWARDS.

"SANTA FE"

TWO SENSATIONS

They don't come single, but in pairs. Two absolutely original ideas set to music and now ready to sing, and please believe Jerome H. Remick & Co. for picking wonderfully successful songs for all successful acts. We are "patting" ourselves on the back a little, but WE KNOW. They are

"SANTA FE"

"SANTA FE" and "I'M AFRAID OF YOU"

AN IRISH COWBOY SONG. By WILLIAMS AND VAN ALSTYNE. A NOVELTY WALTZ SONG. By BRYAN AND GUMBLE.

THAT'S ALL FOR TO-DAY. THANK YOU!

F. E. BELCHER Mgr. New York Office

JEROME H. REMICK & CO.

MOSE GUMBLE Mgr. Prof. Dept.

Majestic Theatre Bldg., CHICAGO 131 West 41st Street, NEW YORK 68 Ferrar Street, DETROIT

N. B.—We have just accepted a new novel merch by America's popular band leader, Maurice Levi, which will be ready soon.

Ray & Nice Bennett's Ottawa
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS
"BOB FITZSIMMONS ... BRIGHTON BRIDGE,"
JAN. 17, ... CHICAGO.
Direction, PAT CASEY.

Raymond Ruby & Co Orpheum Atlanta
Ransley Mabel Orpheum Denver
Raymond Clara Imperial B R
Raymond Alice Empire Holloway London Eng
Rawson Guy Bon Tons B R
Readings Four 352 Pear Reading Pa
Ready G Ellis Nowlin Circus
Reaves Roe 1553 Bway N Y
Reded & Hadley Tiger Lilies B R
Redford & Winchester Keith's Providence
Redway Tom 141 Inspector Montreal
Reed & Earl O H Walde Tex
Reid Pearl Columbia B R
Reed Chas E Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reid Jack Clark's Runaway Girls B R
Reiff Clayton & Reiff 78 Stillson Rochester
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalle The c/o Levy 2053 Bway N Y
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four K & P 5th Av N Y C
Rice Frank & True 706 So 48 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards Sadie Moulin Rouge B R

ALICE ROBINSON
With a twinkle in her eye and a tingle in her voice. Address VARIETY, Chicago.

Riggs Charlie Bon Tons B R
Ring & Bell Metropolitan Minstrels Indef
Rio Al C Orpheum Spokane
Ritchie Gertie 213 Grey Buffalo

BILLIE RITCHIE
"THAT DIFFERENT DRUNK."

Rhoades & Engel 223a Chauncey Bklyn N Y
Robbins Billy C Reeves' Beauty Show B R
Robinson Eugene G O H Syracuse
Robinson The Gaiety Port Arthur Can
Rocomora Susanna Majestic Johnstown Pa
Rock & Rol 1610 Indiana Av Chicago
Rodgers & St Clair 21 No 50 Phila
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rooney Sisters Royal Court Liverpool Eng
Rosaires The 17 Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross & Lewis Empire Glasgow Scot
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Majestic Evansville
Russell-Noss Bertha 172 W 77 N Y
Russell & Church Princess Wichita Kans
Rutherford Jim & Co Wash Spokane
Ryan Richfield Co K & P 5th Av N Y
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Sabel Josephine Palace London Eng
Salmo Juno Union Strasburg Ger
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1327 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere Sittner's Chicago
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
ADD SAN DIEGO.

WALTER LIZZIE
SCHRODE and MULVEY
JAN. 17, OLYMPIC, CHICAGO.
Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Schilling Wm 283 5 Av Brooklyn
Scott & Yost G O H Indianapolis
Sawyer Harry Clinton Mardi Gras Beauties B R
Seymour Sisters 2425 N Napa Phila
Shea Thos T Grand Massilon O
Shean Lou L Mission Salt Lake
Sheldon Viola Hastings B R
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Sherman & De Forest Majestic Ann Arbor
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidini Ashburn Ga
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms & Co Willard G O H Syracuse
Slater & Finch 10 N 3 Vincennes Ind
Small Sloane & Sheridan Pantages Seattle
Smith & Brown 1324 St. John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snowden Marie Fairyland Hinto W Va

Solar Willie 1553 Bway N Y
Somers & Storke Elks Club Duluth Minn
Sencrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Orpheum Bklyn
Sprague & McNeece 633 No 10 Phila
Sprague & Dixon Bell Newport News Va
Springer & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER,
SPISSELL
BROS AND CO.,
JAN. 17, ORPHEUM, BROOKLYN.

St. Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Sutter San Francisco
St Onges Fred & Co 418 Strand W C London Eng

Minnie St. Claire
This week (Jan. 10), Keith's, Providence.

Stadium Trio 223 Scott San Francisco
Stafford & Stone 624 W 139 N Y
Stagpooles Four Orpheum Cincinnati
Stanley Vincent F Oh You Woman B R
Steele & Edwards Majestic Denver
Steger Bessie 1534 B'way N Y C
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stipps Musical Majestic Dallas
Stone Jumping Great Grand Elmira N Y
Stuart & Keeley 2305 Brookside Av Indianapolis
Stubblefield Trio 5808 Maple Av St Louis
Stutzman & May 619 Wash Williamsport Pa
Summers Allen 1956 Division Chicago
Summers Claude R 1553 Bway N Y

WM. F. JIMMIE
SULLY AND HUSSEY
"The Messenger Boy and the Sportsman."
Playing Western Vaudeville Time.

Sugimoto Troupe G O H Chester Pa
Sunbeams Three Avenue Girls B R
Surazal & Razall Orpheum Memphis
Susana Princess Trocadero Chicago
Swain & Ostman Vans Minstrels
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Syts & Syts Pantages Seattle

T

Taylor Carey E Casino Louisville Indef
Taylor Fred Brigadiers B R
Tempest Sunshine Trio Orpheum Sioux City
Temple Quartette Colonial Lawrence Mass

TAMBO AND TAMBO
Double Tambourine Spinners.
JAN. 17, AMERICAN, NEWARK.

Temple & O'Brien 16 W Duluth Minn
Ten Brooke & Henry 24 Camden N J
Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco
Terry Twins 167 Dearborn Chicago
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thurston Majestic Grand Rapids
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8 Av N Y
Toledo Sydney Colonial Erie Pa
Toney & Norman Bell Newport News Va

TORCAT
AND FLOR D'ALIZA
This week (Jan. 10), PANTAGES, SEATTLE.

Tops Topsy & Tops Greenpoint Bklyn N Y
Touhey Trabnel A Ellis Nowlin Circus
Travers Belle 210 N Franklin Phila
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B R
Tuttle & May Royal Asheville N C
Tweedley John 242 W 43 N Y
Twentieth Century Co Trent Trenton N J
Tydeman & Dooley 121 Elm Camden N J

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fannie 16 Orpheum 'Frisco

V

Valdare & Varno 193 Galena Aurora Ill
Valdare Bessie Troupe Grand Victoria B C
Valetta & Lamson West End Uniontown Pa
Van Billy Bronx N Y
Van Hoven Majestic E St Louis
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y

Verde 270 W 39 N Y
Vardon Perry & Wilber Empire ... Eng
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken Hippo Harrisburg Pa
Vedder Lillie Innocent Maids B R
Vassé & La Acre Lane London Eng

CHAS. AND FANNIE VAN
Assisted by CHAS T. LEWIS,
"A CASE OF EMERGENCY."
JAN. 17, KEITH'S, BOSTON.

Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Veronica & Hurl Falls 23 Orpheum Salt Lake
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipsigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivians Two Orpheum Johnstown Pa
Viola & Bro Otto Majestic Charleston S C
Voelker Mr & Mrs Frederic Orpheum 'Frisco

W

Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cocatoos c/o Parker Abiline Kan
Walheiser Walter 1918 So J Bedford Ind
Walker Nella Grand Evansville Ind
Walker Musical Rose Anacortes Wash
Walmsley Frank Empire B R
Walsh Harry Hastings B R

WALSH, LYNCH and CO.
Presenting "HUCKIN'S RUN."
JAN. 17, ORPHEUM, BIRMINGHAM, ALA.
Direction, PAT CASEY.

Waltzer Twins 654 So Main Akron O
Ward Marty S Tiger Lillies B R
Warren Bob 1308 So Carlisle Phila

WATSON AND LITTLE
"A MATRIMONIAL BARGAIN."
UNITED TIME.

Washer Bros Oakland Cal
Watermelon Trust Sam Devere's Show B R
Waters Tom Columbia Cincinnati
Watkins William Big Review Co B R
Watson Sammy Orpheum Mobile
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co 101 E 95 N Y
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew G O H Indianapolis
Wentworth Vesta & Teddy Poli's New Haven
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Whitman Bros National San Francisco
White Cora Empire B R
White Al Orpheum St Paul
White James Empire Cleveland O
White Harry 1003 Ashland Av Baltimore Md
White & Simmons Majestic Chicago
Whitehead & Grierson American San Francisco
Whiteside Ethel Jeffers Saginaw Mich
Whitney Tillie 36 Kane Buffalo
Wilcox & Gilmore Ilion N Y

ERLAN MARIE
WILCOX and GILMORE
WORKING.

Wild Jolly & Co Temple Criterion Chicago
Willard & Bond Keith's Phila
Winkler Kress Trio Gem Concord N H
Williams Chas Majestic Houston
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert 1830 W 12 Chicago
Williams & Mayer 1402 E 10 Indianapolis
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Williams Frances Proctor's Cohoes N Y
Willis Tom Bon Tons B R
Wills May Orpheum Denver
Wills Nat Keith's Phila
Wilson Bros Hathaway's Lowell
Wilson Frank Bennett's Montreal
Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD
AND
MINDELL KINGSTON
WEEK JAN. 17, HAYMARKET, CHICAGO.

Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila

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BILLY WALTERS is doing the "Funny Sailor" for Woods and Ralton.

Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 769 E 156 N Y C
Withrow & Glover 223 W 44 N Y C

Wixon & Kelly 30 Tecumseh Providence
Wolfe & Lee Majestic Birmingham Ala
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl Chicago
Woods Lew Gaiety Port Arthur Can
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Work & Ower Bronx Bronx N Y
World & Kingston Haymarket Chicago
Worthley Abbott & Minthorne Majestic Little Rock
Wright & Dietrich Kearney N J
Wyckoff Fred Temple Grand Rapids

Y

Yaw Don Tin Gem Washington O
York Charley Pastime New Iberia La
Young Ollie & April 58 Chittenden Av Columbus O
Young De Witt & Sis Victoria Baltimore
Younger Bros Lyceum Calgary Can

BIG DOINGS AT THE SARATOGA.
OLLIE YOUNG and APRIL
HAYMARKET, CHICAGO, JAN. 10.

Z

Zam Trio Waverly Htl Jacksonville Indef
Zanettas The Orpheum Denver
Zanfrellas The Empire Holborn London Eng
Zasel's Living Statues Imperial B R
Zasell Vernon & Co Scala Copenhagen Denmark
Zech & Zech 48 Franklin York Pa
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

Weeks Jan. 17 and 24.
"L. O." indicates show is laying off.

Al Reeves Beauty Show Gayety Minneapolis 24 Gayety Milwaukee
Americans Columbia Boston 24-26 Lyceum Troy 27-29 Gayety Albany
Avenue Girls Avenue Detroit 24 Empire Chicago
Behman Show 17-19 Gayety Columbus 20-22 Apollo Wheeling 24 Gayety Pittsburg
Big Review L O 24 Star Cleveland 31 Academy Pittsburg
Bon Tons Murray Hill N Y 24 Casino Phila
Bohemians Empire Indianapolis 24 Buckingham Louisville
Bowery Burlesquers 17-19 Gilmore Springfield 20-22 Empire Holyoke 24 Murray Hill N Y
Brigadiers Folly Chicago 24 Star Milwaukee
Broadway Gaiety Girls Empire Bklyn 24 Bowery N Y
Century Girls Lafayette Buffalo 24 Avenue Detroit
Cherry Blossoms 17-19 Luzerne Wilkes-Barre 20-22 Gayety Scranton 24-26 Gayety Albany 27-29 Lyceum Troy
College Girls Gayety Toronto 24 Corinthian Rochester
Columbia Burlesquers Corinthian Rochester 24-26 Mohawk Schenectady 27-29 Empire Albany
Cosy Corner Girls Casino Bklyn 24 Empire Bklyn
Cracker Jacks Casino Phila 24 Waldman's Newark
Dainty Duchess 17-19 Mohawk Schenectady 20-22 Empire Albany 24 Casino Boston
Dreamlands Dewey Minneapolis 24 Star St Paul
Ducklings Trocadero Phila 24-26 Luzerne Wilkes-Barre 27-29 Gayety Scranton
Empire Burlesquers 17-19 Folly Paterson 20-22 Bon Ton Jersey City 24 Howard Boston
Fads & Follies Westminster Providence 24 Gayety Boston
Fashion Plates 17-19 Gayety Scranton 20-22 Luzerne Wilkes-Barre 24-26 Folly Paterson 27-29 Bon Ton Jersey City
Fay Foster Standard St Louis 24 Empire Indianapolis
Follies of the Day Royal Montreal 24 Star Toronto
Follies of N Y & Paris Olympic N Y 24 Star Bklyn
Frolicsome Lambs Star St Paul 24-26 Empire Des Moines 27-29 Lyceum St Joe
Ginger Girls Star Bklyn 24 Gayety Bklyn
Girls from Happyland Gayety Baltimore 24 Gayety Washington
Golden Crooks Gayety Hoboken 24 Music Hall N Y
Hasting's Show 17-19 Apollo Wheeling 20-22 Gayety Columbus 24 Empire Toledo
Irwin's Big Show Columbia N Y 24-26 Empire Albany 27-29 Mohawk Schenectady
Irwin's Gibson Girls Gayety Boston 24 Columbia N Y
Irwin's Majestics 17-19 Empire Albany 20-22 Mohawk Schenectady 24 Olympic N Y
Imperials Howard Boston 24 Columbia Boston
Jersey Lillies Gayety St Louis 24 Majestic Kansas City
Jarden de Paris Star Milwaukee 24 Dewey Minneapolis
Jolly Girls 8th Ave N Y 24 Casino Bklyn
Kentucky Belles 17-19 Lyceum Troy 20-22 Gayety Albany 24 Royal Montreal
Knickerbockers Gayety Omaha 24 Gayety Minneapolis
Lid Lifters Music Hall N Y 24 Westminster Providence
Lady Buccaneers Bijou Phila 24-26 Gayety Scranton 27-29 Luzerne Wilkes-Barre
Marathon Girls Gayety Detroit 24 Star & Garter Chicago
Mardi Gras Beauties Gayety Pittsburg 24 Garden Buffalo
Masqueraders Euson's Chicago 24 Empire Cleveland
Merry Whirl Standard Cincinnati 24 Gayety Louisville
Merry Maidens Star Toronto 24 Lafayette Buffalo
Miss N Y Jr Empire Chicago 24 L O 31 Star Cleveland
Morning Noon & Night 17-19 Gayety Albany 20-22 Lyceum Troy 24-26 Bon Ton Jersey City 27-29 Folly Paterson
Moulin Rouge 17-19 Bon Ton Jersey City 20-22 Folly Paterson 24 8th Av N Y

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Folly Chicago
Parisian Widows Empire Toledo 24 Gayety Detroit
Queen of Jarden de Paris Gayety Bklyn 24
Gayety Boston
Renta-Santley Casino Phila 24 Gayety Baltimore
Rialto Rounders Gayety Louisville 24 Gayety St Louis
Rice & Barton Alhambra Chicago 24 Euson's Chicago
Robinson Crusoe Girls Gayety Washington 24-26 Apollo Wheeling 27-29 Gayety Columbus
Rose Hill Empire Cleveland 24-26 Gayety Columbus 27-29 Apollo Wheeling
Rose Sydell Garden Buffalo 24 Gayety Toronto
Runaway Girls Gayety Milwaukee 24 Alhambra Chicago
Sam Devere Star Cleveland 24 Academy Pittsburg
Sam T Jack's 17-19 Empire Des Moines 20-22 Lyceum St Joe 24 Century Kansas City
Scribner's Oh You Woman Waldman's Newark 24 Gayety Hoboken
Serenaders Casino Boston 24 Metropolis N Y
Star & Garter Star & Garter Chicago 24 Standard Cincinnati
Star Show Girls Empire Newark 24 L O 31 Bijou Phila
Town Talk Academy Pittsburg 24 Lyceum Washington
Tiger Lillies Buckingham Louisville 24 People's Cincinnati
Trocaderos Majestic Kansas City 24 Gayety Omaha
Umpire Show L O 24 Trocadero Phila
Vanity Fair Metropolis N Y 24-26 Gilmore Springfield 27-29 Empire Holyoke
Washington Society Girls Bowery N Y 24 Empire Newark
Watson's Burlesquers Monumental Baltimore 24 Bijou Phila
Wine Woman & Song Century Kansas City 24 Standard St Louis
Yankee Doodle Girls Lyceum Washington 24 Monumental Baltimore

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Ashley Edgar
Angers The
Adams Mabelle
Ainsley Josephine
Anderson Fred
Armstrong E K
Allen Dwight (O)
Auriemma
Ardell Lillian
Adler Flo (O)
Abel George
Arthur Paul (O)
Ashley Lillian
Ardarth Stella
Alhberge Two
Arnim & Wagner (O)
Aldo Fred
Alexander & Scott (O)
Alta Beta Trio (O)
Appleby E J (P)
Asahi Troupe (C)
Baird B
Bender Harry
Bertram Helen
Beautvier Wm
Barbaretto B
Breedenbach Frank
Barrison Lola
Burke Billie
Bailey O D
Bragdin Gny T
Backhan Lillian
Bates Frank
Beck G
Beuver Fred
Buckner
Barton Harry Hookey
Bartic Eva
Burrell Barbaretto & Co
Brown Martin
Buckley Louis C
Bennet Bert (C)
Burke D
Barrett Gertrude
Brachard Paul
Breen Harry (O)
Burkhart Charles (O)
Bertoss Lina (O)
Brady William (C)
Behees Those
Bob-Tip Co
Bandy Mrs G W
Barry Kathleen (O)
Blossom Rose (O)
Bowen Harry
Barnes Al
Boyd & Allen
Bowman Billie (O)
Belle May (O)
Blake Nena
Berton Bessie
Bowman Billie
Beers Leo (C)
Bonita
Bush Jack
Barton Chas F
Bates & Levy (O)
Bradley Edith (O)
Bedini Mlle (O)
Bailey Fred J
Beatrice Mary
Barnes Stuart
Braham Michael
Brown Gil (C)
Bertram Robt H (C)
Be Gar Trixie (C)
Bison City Quartet (C)
Brandt Meta (C)
Burnham Eunice (C)
Carson Flora (O)
Casedy Mable (C)
Coran Tom
Comer Imogene
Chisholm Chas E
Cook & Stevens (O)
Courneen W Rogers
Connelly Anna & Effie
Crockford Jessie (S F)
Clark Ruble (O)
Clark Chas K (O)
Carr George (O)
Clark A J
Cornish W A (C)
Chito & Sylvester
Conway Ivy
Carroll Thomas (O)
Case & Co Harvey (C)
Cunningham Jean (O)
Christina Frits (O)
Clifford W C
Coughlin Grace M (C)
Comam Ed J (C)
Carr Carolyn (O)
Cotton Lola
Channing Chas K
Cappens L M (O)
Carter Capt Nick (O)
Columbia Trio (O)
Crandall Miss La
Creasey Harry
Carroll & Baker (O)
Cooke & Rothert (O)
Cameron Al
Caswell & Arnold
Corrigan James
Canaries Prof (O)
Cronin Catherine (O)
Catlin George (O)
Camp Shep
Cardownie Sisters
Cooper Harry
Copelands Three
Clyde & Co Ollo
Carleton Arthur C
Calire Helen
Coleman Will J
Campbell & Brown (O)
Chadwick Ida May (C)
Catlin George (C)
Case Helen (C)
Conway Charles E (C)
Christie Geo D (O)
Drina Max
Douglass Chas N
Drew Dorothy
Dunk B H
DeCordoble Bleecher
Duvall Brothers (O)
DeLand Helen (O)
Dagmar Alexandra (C)
Dare Grace
Dayton Lewis
Dunn V M
De Veau Nellie
Densmore Beth
Dowling James J
Delmar Mae
De Voy Emmet
Dilworth Ollie W (O)
Dean Wanda (O)
De Vine & Williams (O)
De Mar Grace (O)
Defrez Gordon (S F)
Dynes Daddy
Dale Marie G (O)
Dale Mark T (O)
De Baum John F
Donovan Fannie
Dully Thomas (O)
Doyle Bart
Dacre Louie
Dugan Tiffany Co
Dooley J Francis
Doblado's Sheep (S F)
Daily Belle (C)
De Maine August (O)
Demons Three
Dale Marie
De Vine James
Dow & Dow
Du Vries Sam
Durand Belle
Daly & O'Brien
Dynes Chink
Dixon Bros (C)
Duryea May (C)
Daly Mad (C)
Dupree Katie
De Wint Violet
Devoe Pasqualina (P)
Dynes Chink
Day Carita (C)
Dunbar Lew B (C)
Derby Charles (C)
Eddy Philip B
Ernest Harry (O)
Esworth Marie
Edwards C Ernest
Elliott Mrs W J (O)
Elinore May
Fields Same
Fink Ned
Fucg Sisters
Florian Joseph J
Fein Lew
French B L
Fish Agnes C
Farmer Constance
Felucare Charles
Fuller George (O)
Frederick Josephine
Fitzgerald Dick
Florede Nellie
Fay Miss Alvin
Franklyn Wilson
Faust Bros (O)
Farlowe Edna
Foreman Edgar
Faguin Gary
Flynn Earl (S F)
Francis Williard (O)
Fields Harry (O)
Foster Beatrice (O)
Free Edna P
Fields W C
Friend & Downing
Ford Josephine
Fairfield Francis
Fletcher Wm
Fuller Bertha (C)
Fleming Ed (C)
Fidler Mattie (C)
Farnum Dick (C)
Green Felix
Griff (S F)
Grady Thomas J
Gardner Willie (O)
Gotch Frank
Gardner Reece M (O)
Girdelier Earl (O)
Grant Hasel
Gardner James J
Green Jimmy (C)
Goodman Harry
Geneva Florence
Gillahan Earl
Gilday George
Galeth Charles
Garnold Jolly Ruth (O)
Gillingwater Claude (O)
Gage Harry E (O)
Goodwin Joe (O)
Gibney Chas
Gordon & Tirrell (O)
Gould William (O)
Gould William
Glick Lew
Gruitt & Gruitt (O)
Gardner Reece (C)
Gleeson John & Bertha (C)
Goodwin Charles (O)
Gordon Harry (C)
Gordon Daisy (C)
Hughes Mr & Mrs G (O)
Hale Elane
Hoffman E S
Hawley Dudley
Hammer W J
Hutchinson Edward (O)
Hodges & Darrell (O)
Hipple Clifford
Hernmann Otto
Henkel Mrs Wm
Hannahan Mrs E P (O)
Hume Harry (O)
Hanson Lloyd (O)
Howle W
Herman J H (C)
Hawaiian Sextette (O)
Hamilton Harry D (O)
Harrington Mina (O)
Howard Joseph
Hamilton Robert
Haines Holland
Helleure A
Hall & Lorraine
Henshaw John P
Eltinge Nellie
Emmet Katherine
Edwards & Ward
English Bessie Mae
Elwyn Lorne
Evans George
Ellis Charles (O)
Esposito Vincint
Elmer Fred
Edmunds Mlle (O)
Eldridge Robert
Ebright Frank (O)
Emmy Madame (O)
Evers George

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Helman Samuel
Hall & Coburn (C)
Harrigan & Giles (C)
Hermann Sam
Harcourt Daisy
Herman Mexican
Hutton Bertha (C)
Herbert Bros (C)
Hepkin Sisters
Hedge John
Hall Florence V
Hoeveslg A
Howard May (C)
Hilton Meurice (C)
Howell Marie (C)
Hanlon & Walsh (C)
Harvey John (C)
Haney & Long
Hill Henry
Howard Dorothy (P)
Hoyt Geo L
Hess B
Hyde Frankie
Hall L
Hill Arthur
Harr Anna
Henry Dick (C)
Hopkins & Voyt (C)
Healy Jeff Leverne (C)

Irving Mildred
Irwin & Neal (C)
Italvans The

Johnson & Buckley
Jackson Isabel (C)
Jennings Steve
Johnson Anton
Julot M (C)
Jeffery Howard Co (C)
Jackson Avis (C)
Johnson Jack
Jones & Mayo
Jeeger Harry
Jones Harry
Johnson Bros
Jerome Sidney (C)
Jones Deve
Jordon J J
Janis W J (C)
Josephs Katherine
Jacques Nanon
James Mrs A P
Jerome Nat
Jorden Great
Jarvis Frank
Jenkins Harry

Kingsteys The (C)
King Chas & Nellie
Kendall Blanche
Knight Fred (C)
Kirk Rosa (C)
Kallyse Annie
Kishi B (C)
Koler Harry I
Kelcey Alfred
Kramer A (C)
Kennedy Clayton
Kramer & Scheck (C)
Kirk Ralph (C)
Kelly Andrew
Kimbell Bros (C)
King Hettie
Kleine Arthur
Kent Louise
Kronemann Bros
Kaufman Bros
Kent Louise (C)
King Jack (C)
Knight Harlan (P)

La Vigne N J (C)
Linton Harry B
Lee Henry
Leain Bessie
Leclere Moise J
Le Valadons
Laughlin Anna
Latell Edwin
Lorraine & Dudley
Leby Edna
Laurent Marie (C)
Lall Edward (C)
Lavadaus The
Liven Harry
Leonard James
Long W F D
Lancaster & Miller
Le Roy James (C)
Little Christine (C)
Lowe Alice (C)
Lavarde Lillian
Laurient Marie (C)
Little Henry (C)
La Fermiere Al (C)
Lloyd Herbert
Lee Jack
La Mont Fred (C)
Lockwood & Bryson (C)
Luckie & Yost (C)
Lakola Hazel (C)
Lamont Harry
Love Frankie
La Toy Jas
Leslie Scott (C)
Luken Al (C)
Losson Georgia (C)
Leavey Martine (C)
Lowe Alice (C)
Lingard & Walker (C)
Lavin J Knox
Loder Chas A
La Vine May (P)
Lester & Kelleth (P)
Lohse & Sterling
Lovett Lillie
La Petie Laurie (C)
La Fernier Al

Morris Kitty (C)
Moore Herbert (C)
Miley Katherine
Mudge & Morton
Murray E W (C)
Mean Gladys (C)
Murray & McFarland
Marnella Max
McGown Josephine (C)
Mann Allen
MacArthur C B
Mahoney Mrs (C)
Merriman Dick (C)
McCauley Robert (C)
Metzgar C B (C)
Mack & Elliott (C)
Morrisees Three
Moneta Five
Maxwell Elliott
Marseilles (S F)
Marashal Selma
Moray Charlotte
McAvoy Chas (C)
Milasch Bob (C)
Mondall Joe E (C)
McKay E (C)
Mulhall Terry (C)
Marasseilles James (C)
Mohamed Abdul (C)
Murray E W
Macks The Scotch
Manion Mr
MacDonald William
Moxuix John (C)
Meck & Benton (C)
Maple Frank (C)
McMillan T B
Mack Bob
Madden Jas
Masus W Y
Melrose Fern (C)
Mader Mr (C)
Melnotte Twins & Smith
Mosher Ed
Mayo & Rowe
Murphy Leo (C)
Murphy B J (C)
Maras Mrs (C)
Manning Mabel
Molly J W (C)
Munta Marie (C)
McLeod Arthur
Miles Maxine
Mortimer Gus
Mayfair Furella
Mack Tom
Muller Maud
McKee Buck
Mason Ethel
Morris & Morris
Marcel & Merman (C)
Manning Marie (C)
Murray Eddie (S F)
Melville Dorothy
Miller Jr Edward
McDonald W R
Mudge R C
Murphy J F (C)
Martin Norman B (C)
Miller Robert (C)
McIntosh Donald (C)
Montrose Edith
McCabe & Vogel
Morrissey Jack
Macomber Geo
Mets & Mets
Mudge Eva
Morris J B
Miller & Russel
May Ethel (C)
Mohr Audry (C)
Merrian Billy (C)
Mardo Pete
Marr & Evans
Morton-Jewell Troupe
Murphy Jack
McAvoy Dick & Alice
Miller Fred
Mason Homer B
Mortimer Patrick J
Mabel's Animals
Moore Davey & Pony
McGill Lawrence B (C)
May Fernandes Duo (C)
Manion Raymond G (C)
May Alice M (C)
Markees Musical (C)
Minerava (C)
Murphy J Theo (C)

Normans Harry B (C)
Nelson Ida Marie (C)
Nixon & Moran (C)
Nichols & Croix
Norton Mayle (C)
Nadonely
North Bobby
Neff Ben
Norman Fred
Nelson Walter
Nelson Eva Mudge (C)

Owelier C F
Oberman Ada H (C)
Olmstead L B (C)
Osteman Chas (C)
O'Boyle Joseph (C)
Odell Tommy
Olcott Charlie (C)
Orma Grace
O'Neal Jim (P)

Pealey L B
Pfell & Maywood
Perry Lew
Perry Sisters
Primrose T
Price & Buttler
Parker Victor
Price Chas
Phillipps Bessie
Phillips Harry (C)
Perlman Herman
Payne C V
Panly Harry W (C)
Pearl C C (C)
Panita (C)
Pyser Miss A (C)
Price Millie
Palmer Louise
Phillips Bertie
Palm Gaston
Price Jack & Mable
Percival Mabel
Piper A (C)
Pearson & Garfield
Phillips Mondane
Parry Charlotte
Porter A W
Pantzer Lena (C)
Pearl Katheryn (C)

Quinlen Dan

Robinson Emily
Robbins R
Redaccion
Richards Harry
Reese DeWitt (C)
Ray T O
Richards Emmie
Reynolds Joe
Rivers Grace
Reese Allen K
Rankin Walter A (C)
Rayno Archie
Rusco Nat (C)
Rooney Pat
Rose Julian
Reid & Morton (C)
Ross Dave
Raffin Joe (C)
Rickson Robert (C)
Raderloff Florence (C)
Roos R C (C)
Raffin T
Russell & Held
Rivoli Caesar
Ross Thos B
Ryacraft Fred (C)
Roberts Leo (C)
Raimund James B (C)
Rialnor & Co
Ryan Maud (C)
Rodrigues Mathilda (C)
Rhony Bob (C)
Rutledge Pelvs
Rierden & Gallagher
Rivers & Rochester
Randoll Dorothy
Riggs Ben
Rierden & Gallagher (C)
Rubens H J (C)
Robinson Blossom (C)
Raymond Clara
Rodgers Clara (P)
Rinaldo (P)
Rathbun George
Rose Fred (S F)

Stewart Ed
Shaw Alex
Smith Dick
Seymour Pete
Stanley Vera
Smith Luther I
Summers Dick
Swindell Archie
Skalska Gadlawsky
Swarthout W U
Stein W D
Schwarts Louis
Sternes Florence
Steuman Frank
Shuertwood George
Sandow & Lambert
Stern Sam
Smith Bernard
Smith Bessie
Simpson Cheridah
Spencer Hugh (C)
Stevenson Harry (C)
Sutherland & Curtis (C)
Smith Henderson (C)
Schmidt P H
Sacna Harry
Smith Frank P
Stewart Harrison (C)
Schiman Ed (C)
Semmers & Lowers Co (C)
Sanford Erskine (C)
Shelby Tom
Smally Victor
Steward Joseph (C)
Smith Henderson (C)
Smith Anthony
Smith Mrs Sylvester (C)
Stolen Williard (C)
Schneda Otto (C)
Santell Lillian (C)
Stevenson Hayden (C)
Smith Joseph R
Smith Joseph C
Sowaal Arthur
Sinai Norbert (C)
Salbini & Grovini
Sylow H
Shrodes C
Strauss S (S F)
Stagpooles Four (C)
Smythe Eddie
Showers Nellie
Sullivan John L
Seymour Pete & M (C)
Severns Margaret (C)
Snell Elsie (C)
Stone Sidney (C)
Smedly George (C)
Smith Mildred (C)
Summers Claude
St George Jennie
Sylvan & O'Neal
Sharp Billy
Sharpe & Flat
Stephenson Daisy (C)

Trovato Signor (C)
Temple Dick
Theo Mile (C)
Thatan Jean
Thomas Cora (C)
Trixeda & Robinson
Turner & Campbell
Tweedley John
Tenley Elmer
Thayer Royalo (C)
Talbot Edith
Thurston Leslie
Trix Alma
Tilyou George
Tate Robert
Thurston Miss
Terry Twins
Teylor Ella (P)
Trainer
Tate Robert
Thatcher Eva (C)

Uoor Ollie
Uttuea Madame

Vitler Jack
Van Becker Elida G (C)
Vogel H A (C)
Vinard J B (C)
Venetian Street Musicians (S F)
Vivian Annie
Van Clief Matt
Von Zieber Baroness (C)
Van George (C)
Vaughn Dorothy (C)
Vaggis The (C)
Venton Horace (C)
Valentine L (C)
Viola & Pearl (C)

Weston R W
Wren Lew (C)
Woring Nellie
Winters Bank
Ward Hap
Winston Juliet
Wilkie Ewing
Wilson Jos Alf
Woodbury Fred
Whitestone Nat
White Charlotte
Wood Mrs W B
Witchie Katherine (C)
Wray & Ray
Webster Mack D
West J Royer
Wrothe Ed Lee
Wheelock Chas
Whallen Mike S
Wilson Grace (C)
White A W (C)
Williams Hazel K (C)
Watters Ann
Wood Ollie
White Jessie
Wainstock Morris
Williams, Sim & Walker
Weston & Wood Trio (C)
Wise & Cohn
Waynewood Beatrice
Watson Lily
Warfield Dixie Marie (C)
Wilsons Musical (C)
Wild Al H (C)
Whitney Tillie (C)
Washburn Alberta (C)
Woods & Woods Trio (C)
Wisberg Sam (C)
Williams Gus
Winfield George
Warfield Dixie
Ware Walter
Walls Maxine
Wood Fanny
White Porter J
Wright Horace
Waring Nelson
Wormser Clara R (S F)
Weber Chas D (C)
Winfield George (C)

Young Phil
Young James
Yoder Curwen A
Young James (C)

Zama Zat (C)
Zeno Will
Zeno Jordan & Zeno

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

VARIETY'S Chicago Office.
167 Dearborn Street.

E. E. MEREDITH
JOHN J. O'CONNOR } Representatives

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The bill was completely made over after the Monday matinee and at night a much better show was in evidence. Virginia Harned, Ralph C. Hertz and Imogene Comer had been billed as a sort of triple headline arrangement, but after the first show Miss Comer was moved to the Haymarket and Lasky's "Country Club" and Merritt and Love were added to the Majestic bill. John Hyams and Leila McIntyre made so good at the opening show that they were included among the features in the billing on Tuesday. The show as it runs now opens with Lucille Langdon, well received. Mason, Wilbut and Jordan follow with an acrobatic act, good up to the climax, up to where the climax should be, for there is none. Solar and Rogers, on fifth at the opening performance, now have third place, and go fairly well. The McGradys do better than they have done at either the Haymarket or Star. Madeline Sacks, violinist, pleases. Agnes Scott and Co. have a sketch in which there is no limit to the ability required. The players succeed in it. Merritt and Love, in seventh place, go big. Lasky's "Country Club," eighth, liked. World and Kingston follow with their usual success. Virginia Harned and Co. in "The Idol of the Hour," good. Hyams and McIntyre, fine. Ralph C. Hertz attempts a great deal, succeeding fairly well. Artois Brothers close the show with a good bar act. MERRY.

AMERICAN (E. Rogers, mgr.; agent, William Morris, Inc.).—Although a number of prominent names adorn the program at the Morris house this week the show looks poorly arranged from the front and the audience showed dissatisfaction by giving an imitation of a houseful of hand-cuffed people. Sharp and Montgomery opened in a blackface offering. There was no reason for this as a dumb act followed, which could have done the opening trick better. With the crowd on the way in Sharp and Montgomery failed to get them worked up, but finished nicely. Tyler and Berton are a pair of corking good roller skaters and went through a routine that looked good. The Four Mortons were one big laugh from start to finish. Sidney Drew put on "A Model Young Man." Things went along miserably well to the finish, and then the affair took an ungraceful flop. The only one who made any noise was Drew himself. Adamini and Taylor sent over a hit with their novel musical act. The violiniste was mainly responsible for the applause, and after landing it finished with "Chilly Billy Bee," done quite to death at the American. Fred Niblo with a new line of rapid fire talk took a long time to get them started, but after he did it was peaches and cream. Genaro and Bailey shared honors with The Mortons on the applause, and their cake walk finish was responsible for bringing home the bacon. Carroll and Cook replaced Bransby Williams and made them laugh. Their "Boola Boola" song is a sure winner. The Royal Polo Team may be styled a novelty but until they work it up to a more interesting point it will never be of any value to vaudeville. Four men on bicycles play with the little wooden balls, using their wheels to push it to the goals. No announcement is made and the audience are left to work up their own interest, which they will never do in this instance. The Three Richardinis closed the show.

SARATOGA CAFE (Roy Sebree, mgr.; agent, Jake Sternad).—Fairy Plumb opened the show at the cookery the first part of the week and got through nicely until she struck that imitation of Eva Tanguay. That sure was about the worst piece of work on record. Fairy just stood still and waved her arms. Eva generally runs about the stage. Fairy closed with a dress made of small mirrors. With a spot thrown on her Fairy sent sparkles all over the house. If Fairy Plumb would go and study Tanguay's work she would make a corking good imitator of her, for she has the voice and one might say the looks. Joe Stanley offered some steps that took well. Joe is not the worst in the world by a long ways. Smith and Rose sang "Under the Tropical Moonlight," like most singing and dancing teams do, and then after their respective "singles" finished as the team. Some flashy costumes would show the girl up much better for she is attractive looking. And her partner should wear a stiff collar and tie. With proper doctoring and a little long green to smooth the costumer's palm Smith and Rose might get some money. At present they are outclassed by the many singing and dancing teams around Chicago. Woods, Ralston and Co. handed out some classical and popular music on the xylophones, saxophones and horns. The saxophone playing brought the house out of their trance and forced two encores. Some musical act for the "Sarra." Elsie Tuel first did a little "coon" shouting, and then with an Indian costume and a feather in the back of her head showed us a little Indian shouting (helped by the mob in the dining room). Elsie was well received, and finished just as the bell rang announcing the bar would close in five minutes. Bob Albright bills himself "The Man Melba." Here is an act managers would do well to look over. This man has a wonderful voice and wonderful control over it. In evening dress he sings a few popular songs in a deep baritone and then yodles "Sleep, Baby, Sleep." Following he closes with one of the best falsettos on record without a crack or a leak in his high register. He touches top and bottom with ease, and with his appearance, routine and ability should make one big jump to the first class time, where an act of this kind belongs. Jimmie Henshel's mob played "Go On, Get Away," for an exit march. This all happened last Saturday night. Don't miss the Saratoga when you land in Chicago. It's the only living reminder of New York that's here. O'CONNOR.

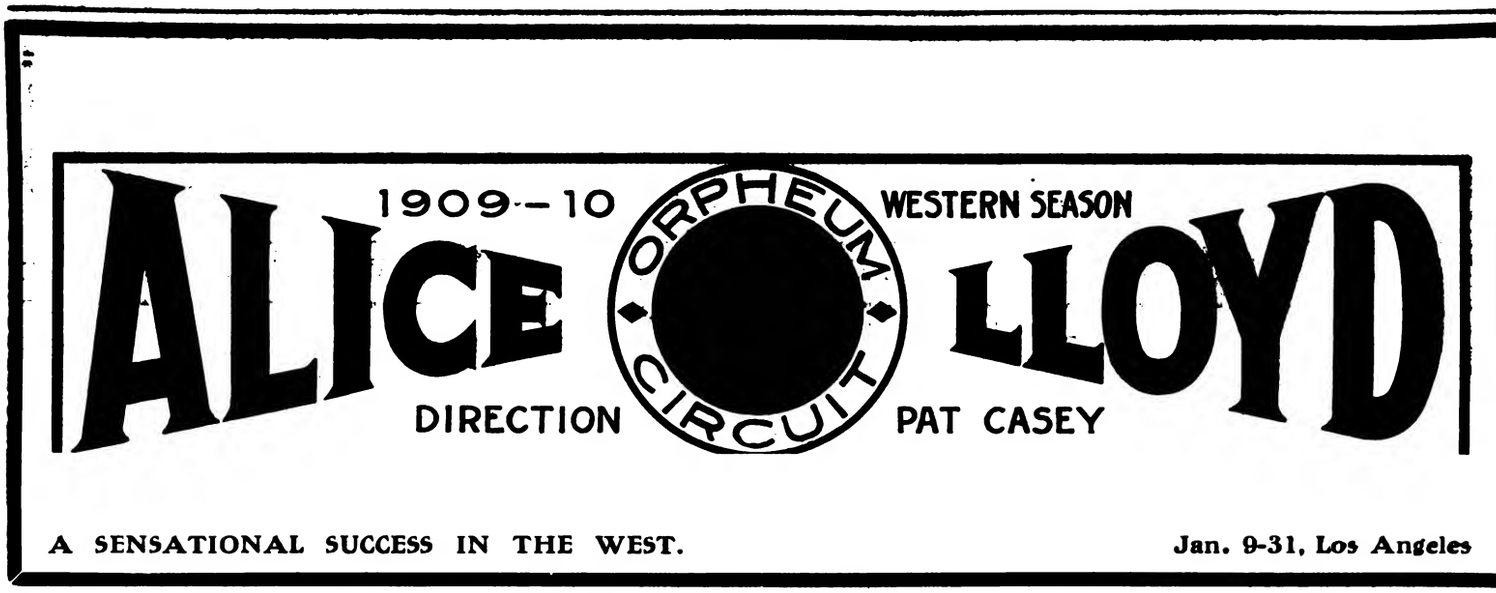
STAR AND GARTER (Wm. Beebe, mgr.).—The programme says "Cliff Gordon and Bobby North present an entertainment of quality, 'The Merry Whirl.'" From the time the orchestra started the overture to the time the 12,000 pound steel curtain came down for the afternoon show, the program made good. "The Merry Whirl" has class and quality stamped all over it. And maybe it didn't show its class in the Star and Garter, where they have to come pretty "clean" to look big. Following the show you could hear them all talking about the wonderful improvement shown in burly-que in the last three or four years. No matter how this show looked in the east, it's good here, and if it goes back to New York in the present shape, the fellows who sit back will have to admit that this pair of vaudeville monologists have an ace in the hole with this show. James C. Morton and Frank Moore top the program, and also the comedy, but Phil White and Walter Pearson lend invaluable assistance and deserve credit for their work. Morton is better than ever, and his falls will equal the best. He seems to do everything at the right time, and with Frank Moore working the other end they make a corking good team that will have to be tied before they are beaten. White has a dialect and carries himself in a way that fits his part exactly. Pearson, doing an English nobleman, has the right idea of the character without becoming foppish. His dancing went big. Marie Beaugarde held down principal position among the women as well as could be expected. Miss Beaugarde has a big task on her hands, but gets away great and finishes better. Dorothy Nevel went along nicely until she attempted a song. Someone was away off key, and the number flopped. The first part is a corker, and has a bunch of well-staged numbers. "The Merry Whirl" has also brought to Chicago the best looking, best trained group of chorus girls seen here this season. They can all sing and they all do. Four large girls showed a little dancing that was exceptionally good for large girls. It was one of the hits of the first part. The opening set is also in keeping with the rest of the show, and the light effects contributed by the electrician showed it off nicely. There are not many costumes worn in the first part, but what are look fine. The second part is the best laughing end, with Morton, Moore and White still in the front. Pearson is there, but not so strong. His part is not quite as important as the one handled earlier. James Doyle as "straight" made a swagger appearance, and put over two numbers that went big. Morton is the laugh getter in the second part, with everybody in general, and Moore in particular, working them up for him. White does a Frenchman, and is without doubt one of the best if not the best in or out of burlesque. One must see him to appreciate his work. Miss Beaugarde leads the best number of the day, "Strike Up a Bagpipe Tune," the chorus wearing kilts and going through a well-staged drill. The whole show is staged excellently, especially the numbers, credited to Jack Mason. Mason did his work well. While every burlesque show has a few flaws and bumpers, this has the least of any here yet this season. Road managers can look for a clean, classy show in "The Merry Whirl," and they won't be a bit disappointed. If the Columbia Amusement Co. had a few more Gordons and Norths it wouldn't take long to put burlesque where it should be. O'CONNOR.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. A.).—6-9: After the overture, marked "A" on the indicator, and the moving pictures, dubbed "Kedzlegraphs," Lillian Leroy and Co. started the show, going with a comedy sketch. Two men are desperately in love with the fair lady, and happen to arrive at her apartment a few seconds apart. One is an elderly Dutch baron, foolish, foppish and funny. It's hard to tell whether the other is playing the part of a young man who has acquired the American idea of courting, or a chap who has been struck foolish and partly speechless by the fair one in the case. He dressed for the former part, but acted more like the latter. Perhaps his voice was a little off. Anyhow, it's a good thing the Dutchman was on the job, or something might have happened. The young man plays the piano well, and the Baron takes care of the laughing end, while Miss LeRoy adds a little class to the act with her well-trained voice. The finish is a good one, and the Kedzie crowd gave it a send off. The Baker Troupe of cyclists, with four men and two girls, showed some classy trick riding and good comedy. It's seldom you see a bike act come to town with something new. The Baker Troupe not only showed a few new ones in riding, but have some comedy that looks strange to these parts. It's all top-notch material, too. The girls don't show much ability, being used to fill in. The stage was rather small for an act of this kind, but it went big. Hayes and Wynne had all applause honors, and deserved them. For a singing and dancing act they will equal any that has been offered by the Kedzie management. Princess Wiademeroff may not realize it, but she has improved her act a hundred per cent. since last reviewed here. Judging by appearances, the Princess is a Russian. After her musical attempts, met with only luke warm enthusiasm, the Princess tried a "flirting" song in English, working to a "plant" in a stage box. Some flirter, that gal. Anna Held may be able to work her optics, but the Princess is there forty ways on the eye business, and she almost fell into the box trying to get the plant to look embarrassed. She won favor in this and finished great. Austin's Animal Actors (New Acts). O'CONNOR.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—10-16: Herbert Lloyd, Royal Gypsy Serenaders, the Nellos, Barbee, Hill and Co., Dorothy Vaughn, Watson and Dwyer. "Little Hip" headed for week ending 9. Francelia and Co. proved second most noteworthy feature. James A. Reynolds (New Acts). Lloyd and Whitehouse created much laughter with their burlesque opera. Joseph R. Kettler and Co. in "A Rural Substitute" went nicely. The Golden Gate Quintet, colored, favorites. MERRY.

COMEDY (J. G. Burch, mgr.; agent, William Morris).—10-16: "Consul," Sampson and Le Clair, Adams Brothers, Foster and Dog, the Garnellos, Bessie Leonard. Bill for four days ending 9, well liked. Mabel McKinley feature, 6-8, but "Consul" took the feature place on Sunday, opening a day early. Carl McCullough scored hit. Billy Windom made usual fine impression. Warren and Brockway, and Grace Belmont completed. MERRY.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Joe Tinker and Sadie Sherman, in "A Great Catch," headliner this week (New Acts). On Monday night Tinker's friends filled every seat in the big West Side theatre. Cavanna opened the show with the wire act, reviewed at the Majestic last week, and again was well received. Grace Rehm followed with ill. songs and got her share of the applause. Ollie Young and April (New Acts). Bisette and Scott, fourth, showed a dancing act with "class." Tinker and Sherman were on fifth. Raymond and Caverly followed with some impromptu baseball stuff, really funny, and when they fell into their act kept the audi-



ence in good humor. Imogene Comer on seventh was better received than at the Majestic in the afternoon, and took two or three encores on her third song. For a moment at one stage of her performance it looked like the gallery might rebel at descriptive ballads, but Miss Comer won out. Rose Royal closed the show with her horse "Chesterfield." MERRY.

IMPERIAL (A. Samuels, mgr.; agent, W. V. A.).—10-13: Eggleston and Smith, Kalma and La Farlon, Smiletta Sisters and Tom Dalton. 14-16: Stith and Stith, Clever Conkey, Egerman and Wynne, Thompson Bros.

VIRGINIA (J. V. Ritchie, mgr.; agent, Frank Q. Doyle).—2 5: The Virginia is a well patronized little house, located next door to the Star and Garter. The lobby is well constructed and has an inviting appearance, while a lusty lunged barker stands withbout imploring passersby to come within. Once inside your attention is immediately focused on a lustler lunged candy vender, who, regardless of time, place or the common respect due the patrons of the Virginia, insists that each and every individual in the audience purchase a package of sweets. If someone is singing he is especially ambitious, and does his utmost to aid the singer by endeavoring to harmonize his spiel with the song. The show started off with a long reel of film followed by Harry Jones, who sang a few songs to much applause. Alberta Lee and Co. came next with a dramatic playlet that had for its plot practically the same idea as that used in the film which opened the show. A young woman who does straight with a very poor ennnciation (or else the acoustics are bad), took a long time to tell the story. The character woman seems to have the right idea of her work, but the theme has no value, everyone guessing the finish half way. Sydney Jerome, ably assisted by the aforementioned candy butcher, sang a few songs and told a few gags that seemed to please. Following Jerome, one of Ted Snyder's song pluggers offered "Next to Your Mother," with a good set of slides. The much talked of Sandberg Sisters, who have had managers and agents guessing for sometime, followed and scored a big hit. The girls are awkward, but there is a certain natural grace combined. This, with the odd costumes worn and the ability of one to roll her eyes the right way, give the act some value. The dance is odd and looks silly, but the voices will pull them over. They were liberally applauded. The Fetching Brothers, with a rather novel musical act, closed the show and scored the hit of the evening. A little more comedy would make this turn a first-class offering. O'CONNOR.

CIRCLE (Balaban Brothers, mgrs.; agent, W. V. A.).—6-8: One fault of the bill at the Circle last week was the arrangement of the acts. This not only hurt the show but played a little havoc with the artists. And the Circle audience is not the loveliest in the city to work to. Rockway and Conway opened with a comedy singing offering. Good voices, good material and neat appearance don't do much good when the crowd are coming in looking for seats. They finished about the time they should have started. Bissett and Scott came next, and were fairly well received. The McGinnis Brothers, who were here last week, left a bunch of admirers after them, and Bissett and Scott's dancing didn't go as well as it should. The boys have a neat act and some good steps, and deserved better treatment at the hands of the Circleites. W. J. McDermott, a tramp monologist, walked away with the laughing end of the show. McDermott has a good line of talk and a different way of handing it out. With a first-class monolog and a few good songs he would hold his own in a regular house, but his present material is useless once off the small time. McDermott should provide himself with the best, for with his voice and ability to back it up, he would be in demand. Mason, Wilbur and Jordan closed the show with an acrobatic offering, and were well received. O'CONNOR.

The Chicago Agents' Association held its annual meeting last week and re-elected the former officers to serve during the ensuing year. A banquet was served.

BUSH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—10-16: Morris's Ponies, Rossie Brownie and Co., Pearson and Joell, Will Hart, Florence Stanley and Co., La Belle Helene's Greyhounds, Fetching Brothers, Harry Bestry, Bessie Babb, Katherine Andrews. Business big last week. New policy of playing one show a night received with favor. Entire downstairs sold for 25 cents. Bill ending 9 had two feature acts—Herbert Lloyd and Co., and Arnolda's Leopards. Both lived up to the billing. Ralph Cummings and Co. presented a sketch which had some good points. The supporting company was not particularly strong. Ed Gilmore impersonated various well-known actors with moderate success. W. E. Simmons presented a balancing act which found favor with the audience, although lacking style. Manning Trio opened the show with an act suitable for the cheaper grade of houses. MERRY.

WILSON (Charles R. Hagedorn, mgr.; agent, William Morris).—10-12; Stelle and McMasters, Marie Manning, Douglas and Van, Paul Case and Co., Charles R. Sweet, feature act all week.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—10-16: Laurient Trio, Ricardo and DeWinters, Luigi Brothers, Robert Fosha, Great McGarvey, Daniels and Lewis Co.

PEOPLE'S (John J. Nash, mgr.; agent, S.-C.).—10-16: Mullini Trio, Haverly and Wells, Two Farleys, Espe, Leonard and Co., Shean and Warren.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—10-12; Capt. Webb's Seals, Blossom Robinson and her "Nell Brinkley Girls," Billy Link, Merritt Sisters, Turno-Honegger Trio.

MARLOWE (Ed Shields, mgr.; agent, S.-C.).—10-16; Albini, Scott and Wilson, Ed De Corsia and Co., Hamlin and Noyes, Free Setter's Quartet.

GARFIELD (Fred Schaefer, mgr.; agent, Frank Q. Doyle).—10-12: La Moth Trio, Estelle Sisters, The Okaros, Donald Graham, Quaker City Quartet featured all week.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Caesar Rivoli, feature all week. Remainder, 10-12: Karl and Emma Gath, Tom Caspers and McDonald and Huntington. Rest, 13-16: Eva Fancher, Art Adair, Harvey and Bayliss.

LINDEN (C. S. Hatch, manager; agent William Morris).—10-12: Bowery Four, Charles Bradley, Ferguson and Passmore and Fassio Trio. 13-16: Mildred and Lester, Chris Lane, Paul Case & Co., Steele and McMasters.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—10-12: Herbert O'Connor and Co., Kelly and Catlin, "Sir General," pony; Pearl Tangley and Co., Wolfert and Burgard.

Bob Albright has been booked by Rosalie Muckenfuss for a return engagement over the Inter-State Circuit.

Belle Stone is playing at the Elgin (Ill.) Opera House this week, being booked through the Charles H. Doutrick office.

The William Morris office takes the bookings of the Central, Austin, Ill., commencing 17.

Allen K. Foster is here, owing to the closing Iowa 6.

Anna Eva Fay opens at the People's 17, and plays four weeks in Chicago for Sullivan-Considine.

Walter M. McCullough arrived here recently from Salt Lake City, where he has been in stock. He will go in vaudeville.

The Gediewsky Troupe, which will complete its tour of the S.-C. coast time this week, opens at the Marlowe, Chicago, 17.

"The Phantastic Phantoms" open on the S.-C. time at Winnipeg week 17.

The new Majestic, La Crosse, Wis., opened 3 under very favorable circumstances. Frank Koppelberger, who formerly managed the Bijou, has the house. The Bijou reopens next week with smaller shows, and under the management of Mose Goldsmith.

"Phasma," a fire and mirror dancer, opens on Frank Q. Doyle's time in Chicago shortly.

James A. Reynolds, late of Harry Askin's "Lo," opened his vaudeville engagements at Sittner's last week.

Espe, Leonard and Co. will sail from Vancouver Feb. 25 for Australia, where they have twenty weeks' bookings.

Mabel McKinley opens for Frank Q. Doyle at the Apollo 24, playing the Garfield the week following, and at the Bush Temple the week following that.

SCHINDLER'S (L. S. Schindler, mgr.; agent, S.-C.).—Madam Gertrude, Hugh Emmett and Co., Joseph Kettler and Co. held all this week, a departure. Aerial Sherwoods complete 10-12.

PASTIME (H. W. Thompson, mgr.; agent, W. V. A.).—Four Juggling Johnsons, Leo Beers booked for full week. Rest 10-13: Stith and Stith, Clever Conkey. Rest 14-16: The Warwicks, Roberts and Downing.

MABEL (Robert Pottinger, mgr.; agent, W. V. A.).—10-16: The Le Clairs, Christine Hill and Co., Zenda and Gaylor.

Gruet and Gruet opened on the Inter-State time 9, with East St. Louis as the first stop.

Rivoli, the protean artist who has been playing around Chicago for some time, has received contracts over the Inter-State time.

Johnnie Foley is no longer with Beniah Benton. He is now doing an act known as Checkers Von Hampton, Hazel Joslyn, Johnnie Foley and Girls. The act will sail for Europe soon, where they have a season's booking.

Ben Welch learned while in Kansas City that he was the father of a baby girl.

The Rainbow Sisters are no longer connected with Ward DeWolf, and will shortly launch a new "sister act" similar to the one done by the girls previously to joining DeWolf.

Sam S. Howe and his "Rialto Rounders" broke two records at the Star and Garter last week. He broke the matinee record and the record for Sunday. Although the house charged extra prices when it first opened (on Sunday), and while it has held some strong features this season, including Jack Johnson and John L. Sullivan, Howe's show took the day record. The management refused to give the figure, but it must have been in the neighborhood of $1,600.

Smirl and Kessner are booked for nine weeks on the W. V. A. time.

Jake Sternad has landed the Orpheum Circuit for Billy Flemen.

Lew Cooper and the Primrose Sisters have been booked over the Butterfield Circuit.

The first act booked by Claude Humphreys on his return to the Western Vaudeville Association was Fanny Rice, who received eight weeks.

Harry Fields will shortly commence rehearsing a new sailor "girl act" to be launched by Jake Sternad. Fields until recently was with one of the "Redpath Napanee" companies owned by Sternad. Sternad has also taken Earl Flynn and Nettie McLaughlin under his wing.

Personi and Halliday have been booked over the Sullivan-Considine Circuit, opening in Butte Feb. 5.

The Rex Theatre, with a seating capacity of 775, will open on or about 17. Toole & Considine are the proprietors. A. E. Meyers will handle the booking. Considine is a son of the old Senator, who has established quite a political reputation on the West side.

May Nannary and Co., presenting "The Hand that Rules," will receive its first eastern opening in a few weeks, after working some nibble western time for Paul Gondron. Miss Nannary was leading lady at the old Hopkin's Theatre, now known as the Folly. Two seasons ago Miss Nannary was starring with "The Old Cross Roads." "The Hand that Rules" is a labor melodrama with mechanical effects carrying about a thousand pounds of excess. Al C. Joy, dramatic critic of the San Francisco Examiner, is responsible for Miss Nannary's latest vehicle.

Murray Blee of the Morris Chicago office, will book the 31st Street Theatre, Chicago and the Bijou Theatre, Hammond, Ind., commencing 17.

Grace Belmont, the prima donna formerly with the "Gingerbread Man," has been booked for several weeks over the Morris time.

Olive L. Fields, the lyric writer, who in private life is known as Mrs. Harry Newman, has put over another song which looks like a winner. Her latest is "What's the Matter with Reilly?" Mrs. Newman has in her scrap book title covers of "Like the Rose You're the Fairest Flower," "I'd Like Someone to Love Me," "We'll Go Back to Erin Some Day, Mavourneen," and "Tennessee." Her latest song was first sung by Grace Tyson last week at the American Music Hall.

Frank Clark, manager of the Ted Snyder Co., has returned, after a short vacation in New York.

The Remick Music Publishing Co.'s new offices are ready for occupancy, and the big firm has grabbed off the choicest location in town. It was formerly occupied by the Western Vaudeville Association, and is within a stone's throw of everything theatrical in the windy city. Billy Thompson will continue as manager.

English Jack O'Brien, the actor-pugilist, left for Auburn, N. Y., last week, where he will swap punches with two New York State pugs. O'Brien is the only actor-pugilist on record working at both jobs. His recent wins over Montana Jack Sullivan and Tony Ross in the west boomed his value as a box office attraction. Consequently he was kept busy playing dates around the middle west. O'Brien will return immediately after his fights and resume his vaudeville work.

Frank Seymour, formerly Seymour and Hill, is breaking in a new act with Grace Robinson, which will shortly be tried out.

Pork Chop Evers arrived in town last week and made arrangements to have Jake Sternad handle his act.

A performer recently entered one of the many small agencies in town looking for work. He happened to be a monologist, and had worked all the "shooting gallery" time on Madison and other streets, and thought he would like to know how it felt to work in a regular house where they only do seven or eight a day, with a few extras on Sundays and holidays (holidays meaning Saturdays). The agent asked him how he went at the last place and the artist replied—"Say, Cull, I don't want to break me right wrist pattin' meself on the back, but honest, party, it makes me gall sweet to see those hams working the regular shops while I'm doing the perpetual motion time. Why, fellow, I'll tell you the truth, and if you don't believe me, ask the manager of the house. I'm follerin' the hardest moving picture in the business this week, and still I make good. I tell you, Cull, I'm there and I can do Niblo, Fogarty, Kendall or any of the big mogul's stuff. I've got them beat on their own stuff, even if I am playin' second fiddle; see."

Hazel Alger and Tess Bunchu arrived in Chicago Monday after a tour of the Pantages' Circuit.

"The Goddess of Liberty" will close at the Princess next Saturday night, and the house will be dark until the new Mort Singer show, "Miss Nobody from Starland," is ready.

"The Return of Eve" comes to the Great Northern next Sunday night. "A Little Brother of the Rich" returns to the Chicago next Monday, opening at the Studebaker.

The Chicago Minstrel Club gives a benefit at the

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

MONTAGUE'S COMEDY COCKATOOS

"CIRCUS AT BIRDTOWN" HEADLINED EVERYWHERE and DRAWING CAPACITY Address EN ROUTE

TOGETHER AGAIN

IRVING JONES and BURT GRANT

Authors of "GET YOUR MONEY'S WORTH," "I'M LIVING EASY, MY MONEY NEVER GIVES OUT," "TAKE YOUR CLOTHES AND GO," etc. "STILL EATING CHICKEN AND DRINKING GIN," THANK YOU.

WILLIAM FLEMEN

BOOKED SOLID ORPHEUM CIRCUIT THE EFFERVESCENT COMEDIAN DIRECTION JAKE STERNAD

Illinois theatre next Sunday afternoon for the Tribune Free Summer Hospital.

A "Dutch Lunch" was served at the Saratoga Hotel Monday night after Joe Tinker and Sadie Sherman had made their vaudeville debut at the Haymarket. The affair was handled by J. A. Sternad, who covered himself with glory in the success of his new star, not only as an actor, but as an after-dinner speaker.

Paul Goudron is now routing a higher class of acts over the S.-C. middle west time than he was a few months ago.

The Burlew Opera House in Charleston, W. Va., begins playing William Morris vaudeville, booked through the Chicago office, on Jan. 31, and on the same date the Ashland, at Ashland, Ky., begins to play two acts with pictures. The Morris office also has Paris and Frankfort, Ky., and Portsmouth, O., in that vicinity.

Al Goettler has succeeded Harry Chappelle as manager of Mort Singer's "The Honeymoon Trail."

SAN FRANCISCO

BY LESTER FOUNTAIN,
VARIETY'S Western Office,
2064 Sutter Street.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Arturo Bernardi and Willy Pantzer Company, joint headliners. Two of season's best; both riotous hits. Mr. and Mrs. Frederic Voelker, good applause; Lockwood and Bryson, ordinary act, poorly arranged, passed; Una Clayton Co., in "Local Color," scored. Holdovers: Belle Davis, nicely; Basque Quartet, appreciated; Underwood and Slosson Co., change, fair.——NATIONAL.—Bros. Whitman, contortionists, fine; Robisch and Childress, in "Strenuous Pupil," fair; Ray Fern, away flying, closing strong; Trainor and Dale in "A Prevaricating Hero," did nicely; Gertrude Vandyck, comedienne, best "single" for some time; LeBrun Opera Trio, big score; Hickey's Comedy Circus, mule a scream and scores for act.——WIGWAM.—Marquise and Linn, musical, passed nicely; Katheleen Devoie, big applause; Wilson and Demondeville, good spot to advantage; Jimmy Wall, big; Whitehead and Grierson, hit; Delmoore and Lee, spectacular hit.——AMERICAN.—Mr. and Mrs. O'Brien, patter landed solid; Myrtle Byrne Co., needless stalling at finish, spoils preceding good impression; Herr and Mozar, passed nicely; Sidney Deane and Co., big. Geo. Wood, b. f., scored; Malvern Troupe, closing, clever and good applause.——CHUTES.—Three Musical Millers; Gaines and Brown; Foxie's Circus; Four Dordeens; Mills and Moulton; Bud Ross, Wilton Dale.——PRINCESS.—Irene and Lions.

Bert Levey will have the booking of the new theatre now being constructed by F. Zemansky in Sacramento, to open about March 15. Mr. Levey will leave for Chicago the latter part of January to personally attend to opening an office in that city, which will be in charge of Phil Freese, opening about March 1.

Mike Bernard plugged in the race track at Emeryville last week, placing a $200 bet on Adena, a good thing, at odds of five to one, and won $1,000. Can you imagine what happened New Year's Eve at the Hegue?

Gypsy Rigo is having more trouble, and this time wants to fight a duel, but is in a quandary as to how to go about it. The trouble was started by Al White, an entertainer at the Breakers, where Rigo, with his Hungarian orchestra, was also employed. A few evenings ago Al sprung a burlesque on Rigo. This the latter resented. After the evening's labor was over and Al had retired to his downy couch, he was awakened from his peaceful slumbers by an insistent summons to arise. He found the interruption of his dreams to be a countryman of Rigo's bearing a challenge to fight a duel. Al ignored the code and, irritated at being awakened, kicked him down stairs, and now Rigo can find no more seconds. Hence his quandary.

Manager Goddard of the Grand, Sacramento, has installed a small musical stock company to present after pieces in conjunction with the vaudeville features, which will, as heretofore, be booked through S.-C.

The Grand, San Diego, condemned some time ago as unsafe, has been renovated to conform with the ordinances, and will reopen 10 with vaudeville booked by Bert Levey.

E. P. Norwood, formerly press representative for Idora Park (Oakland) and the Chutes, is now associated with J. B. Fitzpatrick in presenting concerts, musicales, etc.

Will King, the Hebrew comedian, left for Vancouver this week to join the company at the Grand there, as producer.

"Fat" Flaherty, janitor and general utility man at Grauman's Star, last Monday morning found himself at the theatre with his work over half done, instead of in bed. Fat's clothing was rather scanty and he lost little time hitting for home for more to protect him from the keen morning air.

BOSTON

BY MORTON BIRGE,
VARIETY'S Boston Representative,
32 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Samaroff and Sonia make unusually good opening with acrobatic dog act; McIntyre and Groves, talking comedians, swift patter, all clean; Charles M. McDonald, Misses Crawford and Beaumont, s. and d., open slow, but finish with good hand; Gracie Emmett and Co. in "Mrs. Murphy's Second Husband," went good; Wallace Galvin, card tricks first time here, gets audience at the start, and holds to close, neat act with easy way; "Eight Palace Girls" and James Clemons, first time here, girls open fair but Clemons starts the real business, act closing strong; Denman Thompson and Co., headliners, on second and final week, in "Joshua Whitcomb"; Elizabeth M. Murray, dialect song, bill says "First time here in years." She ought to make the house kill that "in years" line. Miss Murray came on in hard place and got away with it, speaks plainly, with sweet voice, closing act. "The Mermaids," Maud and Gladys Finney, sister diving act in small tank, goes good. Bill averages strong. Big house.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Opens with "Silent" Tait and Aimee, eccentric novelty, quiet house, but get a hand on live duck trick at close; Atwood and Ferry in "A Snapshot from Life," fair; Cordua and Mande, hand balancers, have short act, but all neat, woman is pretty, good closing trick; Mortimer Bassett, sand pictures, entertaining; Hermann Lieb and Co. in "Dope," pertinent to Boston on account of recent cocaine crusade. Act is one of best on bill, lines get repeated laughs, but Lieb ought to can those two free ads; he gives a certain cigar. House likes "Dope" all through; Nellie Wallace, one of the big hits of the bill in eccentric comedy, gets laugh at start on her make-up and never lets house forget her, continuous applause, and encores to close; Brengk's "Parisian Models," well received; Felix and Caire in "The Runaway Kids," headliners, take slow at first, finish good; Magneto, electric, closes well. Attendance good.

HOWARD (J. Hunt, mgr.; agent direct).—Miner's "Americans." House bill includes Jack Johnson and partner, assisted by "Jack" Sheehan, local referee; McPhee and Hill, comedy; Lew Hawkins; Maud Miller, songs; Lando and Gray, musical comedians; Geo. Taylor, German comedy; John Maloney, whistler; Ralph Daly, songs.

CASINO (Charles Waldron, mgr.; agent direct.).—Irwin's "Big Show."

GAIETY (G. H. Batcheller, mgr.; agent direct).—Leavitt's Rentz-Santley Co.

COLUMBIA (Harry Farren, mgr.; agent direct).—"Kentucky Belles." Wrestling Wednesday. Amateurs Friday.

BOWDOIN SQUARE.—First week of new combination bill (see news columns).

HUB (Joseph W. Mack, mgr.; agent, William Morris).—Luken's Lions. 10-12: Girard and Weston, s. and t.; Catherine Grey, ballads; Speddon and Herson, comedy.

NEW PALACE (agent, National).—Ivers and Brown, De la Ronde, Dan Weston, Kari and the Cleo Sisters, Peter the Great, Sandy McGregor, Harris and Wilson, Mazie Hallett and Co., Koppy and Koppy, Lionel Smith, Raymond and Elliott, pictures.

WASHINGTON (agent, National).—Russell and Russell, the Chagnons, Joe Smith, Alabama Trio, Florence Douglass, Allison Sisters, pictures.

OLD SOUTH (agent, National).—Esther Ray, Le Claire and West, Henry Myers, Swaskatas, Kiplings, Shaw and Robinson, pictures.

PASTIME (agent, National).—Lillian Schuyler, Harry Codaire, Bert Spears, pictures.

STAR (agent, National).—Marguerite Clemens, Harry Newman, Buckner, Clara Gregory, pictures.

Howell Hansel has been given a judgment for $612 against Manager Lindsay Morison of the former Orpheum (now American) by Judge Pierce in the Suffolk Superior Court for compensation and a percentage of profits under a contract.

Cecil Lean and Florence Holbrook, the vaudeville team now starring in "Bright Eyes" at the Boston Theatre (Frohman, Rich & Harris), are writing and composing two new songs which they hope will equal the hit of "Mrs. Casey" and "Fan, Fan, Fan."

A couple giving the names of Genevieve Crosby of Mansfield, Mass., and George M. Dixon, actor, of Boston, were refused a marriage license at the Providence City Hall last week. The bride-to-be said she was eighteen years old and, as papa would not give his consent, they had slipped over the State line to wed.

Ruth St. Denis is expected to close this week, the three weeks' extended engagement she has been filling with her Oriental dances. She has been booked at special matinees four afternoons a week, beginning at the Park Theatre, the second week she went to the Colonial. Last Monday she transferred to the Hollis where it was announced that this was expected to be her closing week in Boston. In addition to the six dances she brought here from New York, Miss St. Denis has introduced a new one in Boston, the "Lotus Pond," in an Indian Gardian setting.

Police Commissioner Stephen O'Meara played a little official joke upon "Bob" Larsen, press agent of Keith's, at the occasion of the jollification of Keith's Boston employes last Friday night. Commissioner O'Meara was asked by "Bob" for a permit for the Keith's orchestra to march as a brass band through the streets after 10:30 at night and to play much music en route from the theatre to the Providence House where the annual banquet was held.

"Sure," said the commissioner and sent "Bob" the following permit:

"This is to certify that R. G. Larsen, Keith's Theatre, leader of band numbering twenty musicians, has been duly licensed by the Police Commissioner of the City of Boston to play upon musical instruments in the streets and public places designated in his application on Friday, Jan. 7, after 10:30 p. m., in company with employes of Keith's Theatre."

"Suffering snakes," howled "Bob," when he read the permit, "I don't lead a band and I couldn't play a paper-comb. All I wanted was a permit for the boys to play."

The permit "went" for the bunch, however, and they played divers tunes at the midnight hour through Washington and other streets. But "Bob" reneged on the permit for himself. He declined to "double in brass," even if the Commissioner thought him capable.

The annual blow-out of the Keith employes was a corker. They started in at 10:30, as soon as the house was cleared. Dunn and Meredith put on "The Burglar." Then the house employes gave the sketch "Razor Jim." Percy Cotter, the scenic artist; George Williams, the house "props"; George Williams and others took part. The professionals on the current bill allowed that the employes were the vaudeville goods.

The total corps, 135 strong, marched to the Providence House, headed by the orchestra band under Musical Director Bart E. Grady. At the hotel they ate—and drank—till well into the morning.

The Bowdoin Square Theatre (Manager A. L. Griffin) began Monday giving vaudeville and pictures instead of combination melodrama and pictures. The first bill under the change contains the sketch "The Right Key but the Wrong Room," put on by the Lothrop Stock Company, which formerly gave the melodramas. This sketch runs for forty minutes and is the feature number of the continuous bill. The bill runs from 1 to 10:30 p. m. Admission is ten cents.

The show begins with moving pictures and vaudeville. The latter incindes the Juggling Mathieus, the Angers in roller skating, Warren and Malloy, eccentric; Caldwell and Wentworth and Marian Allen.

Ed. Kelley is the Boston booking agent and Phil Hunt for New York.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Following the speed of last week's bill, the present one hit pretty close to a full stop, with several acts being shown here for the first time. Little Billy, a midget comedian, given the headline position, did not warrant this promi nence, although he put over an act which pleased. The usual staginess of comedians of his class is thankfully lacking, and he puts a very good finish to his act with stepping above the average His songs, too, were handled well. Two sketches helped to halt the action of the show. The better of the two was "The Toll Bridge," a rural sketch by Jimmy Barry, and presented by Frankie Carpenter, Jere Grady and William B. Daly. The characters were all unusually well played, and some characteristically witty dialog brought frequent laughter, but just when the story was growing interesting it flopped into a conventional bit of sentiment and a sudden ending, which left rather a poor taste. The need for treatment is the finish. It was just the opposite with the other. "Tips on Tap," presented by Eleanor Gordon and Co. Up to within a few minutes of the ending the sketch is hopelessly foolish and poorly done. All the merit is at the close, but it is not strong enough to overcome the early faults. Joseph Sullivan's treatment of his part stands out as worthy of mention. George Austin Moore made a good mile with some real refreshing material, handling several dialect songs in splendid shape and adding one or two fresh stories which put on the right finish. He was warmly received and deserved all of it. The Juggling Bannons put over a good club-juggling number, which for speed and accuracy in the handling of the most difficult tricks has not been surpassed by any troupe of this kind. The boys have improved a lot since first seen. Marabini opened the show with his ice cutting. He works fast enough and does skillful work, but it is a slow act, though novel. Watson and Little followed with their singing turn, which can stand building up. Charles Leonard Fletcher did rather well with his impersonations. The act is still much too long, and there is ample room for shortening it with out injuring its value. The Tasmanian-Van Dieman Troupe of women gymnasts closed. The acrobatic work was cleanly done, and pleased. The hanging by the teeth suffers by its comparison with that of the Curzon Sisters.

WILLIAM PENN (Geo. Metzel, mgr.; agent direct).—Irene Corrigan and Co., Budever Trio, De Witt Young and Sister, Carmen and Espley, Tom Moran, Hood and Good. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Sugimoto Japs, Leo and Chapman, Helen Stuart, Levis and Lloyd, Walter C. Frey. Pictures.

THE WORLD'S RENOWNED WRITER AND COMPOSER

HERBERT INGRAHAM

HERE EV'RY DAY AT THE Shapiro NEW YORK OFFICE

WHERE HE WILL PERSONALLY DEMONSTRATE AND TEACH ALL SINGERS HIS INCOMPARABLE BALLAD HIT OF 1910

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ABSOLUTELY THE GREATEST BALLAD EVER CONCEIVED. INTENSE! INSPIRED! ABSORBING!

THE CONVINCINGLY COMIC COON ODDITY,

"MR. JOHNSON, GOOD NIGHT"

CLEVER, BEYOND DESCRIPTION.

THE BIG SCREAM — 30 VERSES — FOR MALE AND FEMALE.

"OLD DR. BROWN"

A LAUGH IN EV'RY LINE — A YELL ALL THE TIME.

THE SONG YOU'VE ALWAYS WANTED,

"GOOD BYE, PETER! GOOD BYE, PAUL!"

(I'm Going to Take the Marriage Vow)

THE JOLLIEST SORT OF JOY JINGLE — MALE AND FEMALE VERSION.

THE VOCAL INTERMEZZO SENSATION OF ALL SONGDOM.

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Grand Opera House Building, Chicago

Orchestrations in All Keys

Slides for All---By SIMPSON

FRANKLIN (J. J. Weinstein, mgr.; agent, Taylor & Kaufman).—This house opened Monday with Regal Trio, Hevenor and Clark, Leona Lamar, Humphreys. Pictures. Business reported big.

PARK (Fred G. Nixon-Nirdlinger, mgr.; agent direct).—Monte Cross, the well-known ball player, appeared as headliner this week, as one of a quartet, and the act made a big hit with straight singing. Others were Barnes and King, Allan May and Co., Aitken Brothers. Pictures.

PEOPLE'S (Fred G. Nixon-Nirdlinger, mgr.; agent direct).—Burton Shea and Co., Three Wallaces, Emerson and Van Horn, the Gibbons, Carroll and Carroll. Pictures.

FOREPAUGH'S (Miller & Taylor, mgrs.; agent, Taylor & Kaufman).—Adgie and Lions, May and Lillie Burns, Du Callion, Geehan and Spencer. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Momo's Arabs, Mylie and Orth, the Raymonds, Lolo Milton and Co. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Harmon Trio, H. and L. Whitcomb, Michael Brahsm and Co., Jolly Lukens. Pictures.

GEM (Agent, Taylor & Kaufman).—Amiot and Caldwell, the Lippincotts, Maurice Kane, Ida Jewell. Pictures.

Manhelm (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Herald Square Quartet, Orville and Frank, Lonis Granat. Pictures.

VICTORIA (Jap Mastbaum, mgr.; agent, M. P. C. O. A.).—Bill this week reached a fair average with one or two novelties which helped to strengthen. De Witt's Models was one of the chief offerings. They showed some unfamiliar poses, but the groupings were not clearly worked out. They were better than was proven here for this sort of act is out of the popular price house sone. The Nichols Family did nicely with their well dressed and neatly worked wire act. Eichi Hoshimoto, a Jap, juggles while on roller skates. He should go in for either one or the other and develop it. He is only fair at both. Williams and Brown in operatic selections sing poorly. They have chosen poor numbers, which helps to spoil their chances. The Southern Trio, colored, is a new act around here and will not get very far unless framed up differently. Now they, two men and a woman, get a poor start by talking and trying to put over a sketch. One of the men plays the piano and this is where he should start, while the others should get down to their singing at once. None of the three can act or deliver lines. John Le Clair is still juggling. Mons. Herbert did nicely with his musical act, and Bennett and Darling offered singing and talking. Pictures.

PALACE (W. A. Barritt, mgr.; agent, M. P. O. O. A.) —There are only one or two good spots in this week's bill. Ali Bajah, a thaumaturgist, is in his second week, showing little out of the ordinary, but proving entertaining because of the mystery of the signal-reading. The English Belles put over a pretty dancing turn of light merit with plenty of noise for the orchestra. Frans Meimal added a lot of class to the bill with his violin playing. Ternelle juggled and walked a wire. It is a small act handled well and should make something better if built up. The Lowrey Sisters did as well as usual with their "kid" specialty. The girls should work on a carpet. It would look better and save their clothes, which appear very much soiled. The jam-eating finish does a lot for the act. Fitzgerald and O'Dell have some talking and a couple of songs of light merit. The comedian overworks and loses some of the effect. Mr. and Mrs. Pierce offer a musical turn. More than one number was spoiled by instruments out of tune and the merit of their ability as musicians could not be fixed. Brown and Sheftel, colored, sing and talk. It is another Williams and Walker infringement, but not very close. Pictures as usual.

BIJOU (O. M. Ballauf, mgr.).—A general overhauling with a little care would do a lot for the "Cherry Blossoms." At present it is neither a good show nor a bad one. Starting off at a fairly good pace it promised something, but it began to hit the down grade in the olio and never stopped until it did a double flop at the finish. Then, to add to its faults, just when the comedians seemed at loss what else to do to get laughs, they resorted to sure-fire talk and business, and Billy Inman went almost to the limits of vulgarity in a song. This is always a bad sign for a comedian to hang out. "The Isle of Gsnook Gazee" is in two acts and means nothing so far as a plot is concerned. The comedy is broken with well-worn bits interpolated wherever there is a stoppage in the routine of musical numbers. John Perry, Billy Inman and Ed Mack furnish what comedy there is, but never get very far. Perry in his familiar tramp make-up is not doing as well as usual, probably for want of something to work with, though he wins out early with the old "City of Boose" song. Inman, of course, is the Irishman, while Mack is difficult to place. There is another, Robert Cunningham, but aside from going through some rough handling of one of the women in the first part, adds nothing of merit. The women do well enough under the circumstances and ought to hold up the show. The business for the women is too much divided to gain results. Mabel Leslie stands out prominently at the start but fades away almost to oblivion. Miss Leslie is a striking looking blonde, tall and shapely, but gowned in the most unattractive manner imaginable, losing every chance she has to make good through this neglect. She wears a black dress all through the first part and a flimsy affair throughout the second and never looks well. Even silk stockings are missing, and as Miss Blonde allows one of the comedians to grow rather familiar with her under pinnings, the absence of silk is very noticeable. Someone ought to take hold of Miss Leslie and make something out of her. She can sing, but don't, she yells when trying to sing or talk, and the numbers she leads are all too fast. In the burlesque she stands back as if ashamed, and it may be because of the dress she is wearing. Lillie Perry and Lydia Carlisle make a happy looking team of soubrets and get most of their stuff over in good shape. They also put lots of life into their work and look well. There are two or three more girls who get a chance to stand out as principals, and one, a buxom blonde with a tremolo in her voice, leads two or three numbers. When the tremolo is not working her voice is pleasing. From the program it looks as if the show must have been shot to pieces lately for the allotted musical numbers do not fit. Carlisle and Perry give the olio a good start in their "sister act." Murry Bernard, who leads a number in the first part, also sings in the olio and tells some gags without causing much commotion. Granville, Mack and a monkey have a good finish to a draggy act, and Edith Mellor sings with a song sheet. Billy Inman and Co. offer "Recognition," which won its usual reward. The "Cherry Blossoms" needs a lot of attention, particularly the comedy. It is of the slapstick order from start to finish and a little of this goes a good ways. From what the chorus and the women principals do in the first part shows what could be gotten from this department with a little drilling. Some of the dressing is pretty and none bad, though a freak effect worn in the burlesque is rather a strong appeal for suggestiveness. Four girls are used as models in the first part, where there is no reason or result. Perry and Inman have both done much better work, but they are laboring hopelessly now. It will take some work to build up this show, but if it is worth employing as many people as are in the cast it is worth giving them something to prove their worth.

CASINO (Elias & Koenig, mgrs.).—"Girls From Happyland."

TROCADERO (Charles Cromwell, mgr.).—"Fashion Plates."

GAYETY (Eddie Shayne, mgr.).—"Oh, You Woman."

The third annual banquet of the Casino Social Club was held 3, following the show at the Casino, and proved the most successful affair ever given by this organization. An elaborate supper was spread for about fifty members and guests of the club. Handsome steins and pisques were given as souvenirs, and there was a big Christmas tree decorated with appropriate gifts for each one present. The affair was ably handled by Harry Spilliman, stage manager of the Casino and president of the club, assisted by the other officers. As a special mark of esteem the club presented Charles Elias, one of the lessees of the theatre, with a handsome sofa pillow. Those present were: President Harry Spilliman, Vice-President S. Logan, Secretary J. Breban, Treasurer T. Booth, Dr. Litchfield, W. Gillam, Lewis Bailey, F. Graham, W. Goldenberg, F. Ennis, G. Watts, S. Millburn, A. Dick, L. Wilson, F. Brickner, C. Fleck, W. Wolf, S. Hayhurst, W. Greene, Paul Connelly, Thomas S. Young, G. Davis, Charles Elias, A. Koenig, John Taylor, George M. Young, Robert Watt, R. Ettis, W. Ettis, H. Mansfield, Dr. W. Powell, A. Miley, H. Spilker, J. Coyle, A. Spillman, A. Kelly, J. Claughan, R. McIntire, R. Hughes, G. Foley, J. Shea and H. Rosenthal.

The Evening Telegraph is handling a fund for the benefit of the Reed Sisters, sisters of Roland Reed, who are in destitute circumstances. Nearly $150 has been secured.

Gertie Keith, well known in burlesque, who is playing vaudeville dates, intends to return to burlesque next season, and has several offers.

Mitchell and Quinn are again laying off in vaudeville, and Mitchell is in town listening to baseball yarns.

Word is received here that Lou Anger has made a big hit in the west, and is receiving a lot of good booking.

ST. LOUIS

BY FRANK E. ANTENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Cogan and Bancroft, Fiddler and Skelton, Misses Standish, Mildred Morris and Co., Pilu, Musical Cuttys, Arlington Four, Bounding Gordons.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—Tossing Austins, Bevine and Erwood, Morissey and Rich, Gavin and Platt, J. Rubens, Franklin and Standard, "La Petite Revue," Mabel Rettew. The Grand bills are improving weekly and business is prospering.

STANDARD (Leo Reichanbach, mgr.).—"Bohemian Burlesquers." Capable company. The vaudeville is good and includes Lulu and Mildred Valmore, Williams and Segal, Johnson and Buckley.

GAYETY (O. T. Crawford, mgr.).—"Trocaderos" in "Sweeney's Finish" and "The Isle of Nowhere." Music better than the comedy, olio best of all.

Coretta and Chiquita, both midgets, were in a little rivalry last week when each appeared at a moving picture show.

William H. McClelland, hero of the Cherry mine who is playing at the Bijou, quieted the fears of a number of hotel guests when a fire next door filled the house with smoke.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris Show; agent, U. B. O.).—Gertrude Hoffmann, impersonations (New Acts), ovation; Devlin and Elwood, in "The Girl From Yonkers," a hit; Kaufman Brothers, songs and talk, hit; Mae and Belle Connolly (New Acts); Great Barnetti, novelty musical, went big; Mozarta and Rosa, musicians, well liked; The La Nolos, comedy gymnasts.——SAVOY (Harry Brown, mgr.; agent, direct).—5 Minstrel Belles, very good; Virginia Hennings, character comedienne, very good; Harkins, coon shouter, good.

——NOTES.—Henry E. Lee opens at the Apollo Wednesday night in a new venture. He will give twenty-eight impersonations, not in the usual method. A talk on the lines of a travelog, using colored views, will be presented and will be descriptive of a trip around the world. The show will run three hours. It plays the New York Theatre next Sunday. I. B. PULASKI.

BALTIMORE, MD.

MARYLAND (Fred Schanberger, mgr.; agent, U. B. O.).—Albert Chevalier, greeted by appreciative house; Three Navaros, acrobats, well liked; Gruber's Animals, novel; "Amateur Night

REPRESENTATIVE ARTISTS — REPRESENTATIVE ARTISTS

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In their European Equilibrial Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS. (The original, not a copy.) Now Playing the Middle West.
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King of the Newsboys. Address care VARIETY.

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PEERLESS TWO MACKS
YOUNGEST LEADING SOUBRET IN BURLESQUE.
Season '09-'10, "Lady Buccaneers." Management, HARRY M. STROUSE.

VAUDEVILLE'S CLASSIEST GIRL ACT.

"THOSE 3 NIFTY GIRLS"

MYRTLE VICTORINE AND THE TWO ZOLARS. Address care VARIETY, Chicago.

VERNON VENTRILOQUIST

HAPPY NEW YEAR TO ALL. NO, WE DON'T GO TO EUROPE NEXT SUMMER. "VERNON'S VILLA" WILL BE PLENTY, THANKS. EUROPE IN 1912.

COMING EAST FOR THE FIRST TIME

—THE—

RICHARD — HAMLINS — LOUISE

"The Medley Man and Maid in Brown." *The Most Original Dancing Novelty in Vaudeville.*

MAGNETO THE HUMAN LIVE WIRE

HAS NO REAL COMPETITOR.

WHAT'S THAT BIG PACKAGE WILTON IS SENDING OUT? WHY, THAT IS

TOD—BROWNING AND JONES—ROY C.

IN THE BOXES

Have you caught them? No? Then you better. *ALF. T. WILTON.*

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in a Monkey Music Hall," amusing. J. Warren Keene, magician, very good; Violet Allen and Co., clever sketch and company; Harry Atkinson, mimic, applause; Lightning Hopper, cartoonist, good.——WILSON (Joe Dilon, mgr.; agent, Joe Woods).—Maude Scott and Co. in "A Newspaper Ad.", very good; Lillian Murths, clever German comedienne; Dan Barret and Co. in "His First Visit," well liked; Hays and Lind, s. and d., good; Leander and Syler, comedy acrobats, amused; the Marchlands, opera singers, fair; Geo. B. Alexander, songs and parodies, well received; Ward and Harrington, clog dancers, scored.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Willard's Temple of Music, stupendous production of worth; Sullduu Troupe, acrobats, good; Ward and Lanscar, s. and d., well received; Evans and Evans, clever singing act; Leslie Thurston, xylophonist, excellent; Rhoda Nickells, singing comedienne, very good; William Listo, Italian comedian, scored; the Georgalas, trick and fancy shooters, well received.——BLANEY'S (Sol Saphier, mgr.; agent, I. B. A.).—Thinkham and Co., cyclists; Clemenso Brothers, Hall and Staley, Paiean, Dill and Ward, Brown and Hill, Lillian LeHarde, Patterson and Titus, Joe Smith, Gus Bartlett and Co.——GAYETY (Wm. Ballauf, mgr.).—Robinson's "Crusoe Girls."——MONUMENTAL (Montague Jacobs, mgr.).—"The Ducklings."

BAYONNE, N. J.

BIJOU (B. Howard, mgr.; agent, I. B. A.; rehearsal 1 p. m.).—Very good bill. Eccentric Four, s. and d., very good; Williams and Rose, pleased; Kurtis' Roosters, amusing; Flossie Lavan, good; Fagan and Whitey, very funny; Manuel Roman and Co., good; Musical Stoddards, did

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nicely; Burns Bros., comedy cyclists, very good; Hayes and Wilsie, s. and d., went big; Neal Farley, songs.——ORPHEUM (De Angelis & De Ross, mgrs.; agent, Joe Leo).—Al Davis, comedian, fair; Master Al Chase, songs, good voice; Cole and Maythis, hit; Frank McKeown, armless wonder, pleased; Barnon's Animal Circus, very pleasing; Evelin Sisters, did nicely; Raynolds and Ashley, good; Judge Fields, comedian, pleased.——NOTE.—Orpheum was formerly the National. LE ROY C. FARR.

BIRMINGHAM, ALA.

ORPHEUM (Fox Travers, mgr; Orpheum Circuit, agent, direct; rehearsal Monday 10).—Mr. Haymack, headliner, hit; Maurice Freeman and Co., good; Keno, Walsh and Melrose, good; Wilson and Pierson, good; Chasino, good.——MAJESTIC (Carl Rettic, mgr.; agent, Inter-State Amusement Co.; rehearsal Monday 10).—Lasar and Lasar, hit; Wheelock and Hayes, fair; Carl Stewart, took well; Earl Girdella, good; Begar Sisters, great.——PASTIME (Sam Pearl, mgr.; agent, Gus Sun).—Mason and Mason, Pasquelina DeVoe, Zingo, Joe McAnnallan.——MARVEL (J. N. Hambric, mgr.; agent, I. B. A.).—Bay and Sabrie, Spellman and Co., Pickert and Whipples.——AMUSEU (H. M. Newsome, mgr. agent, Greenwood).—Bell and Washburn, Mooreville and Merriott; Blanche Aldrach, Ben C. Duncan, T. V. Boardman.——ALAMO (Frank Siener, mgr.; agent, I. B. A.).—Laurie and Aleen, Parish and De Luce. NAT WILLIAMS.

BROCKTON, MASS.

HATHAWAYS (McOue and Cahill, mgrs.; agent, Wm. Morris; Monday rehearsal 10 a. m.).—The Meeh International Trio, strong men, marvellous development; the Great Westin, impersonator, good; La Dansense, graceful; Boyd and Glifain, musical playlet, good; John Martin, xylophonist, excellent; J. Aldrich Libby and Katharine Trayer, failed to please.——ORPHEUM (F. U. Bishop, mgr.; agent, U. B. O.; Monday rehearsal 10:30 a. m.).—Unusually good bill this week. Jennie Ward, pianolog, a real artiste; Brown and Brown, Indian cartoonists, pleasing novelty; Emma Krause and Picks, fine; the Sidonias, a big laugh; Rose Lewis, trapeze, good.——SHEEDYS (J. L. Owens, mgr.; agent, I. B. A.; Monday rehearsal 10 a. m.).—Rogers and Evans, s. and d., excellent; Felton, bag puncher, clever; Mississippi Five, colored; Jimmy Gardner, vocalist.
N. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—"Models of Jardin de Paris" heads this week, and is going very big, getting plenty of laughs. Lily Lena is making her third visit here, and shows marked improvement, going big. Stuart is making a good impression by his wonderful voice, but has a distracting pink wig. Aubrey Pringle and Geo. Whiting are big favorites, and appearing here for the first time together, are going great. Warren, Lyon and Meyers, in "A Little of Everything," are the applause hit of the bill, with sprightly Louise Meyers the favorite. Hilda Hawthorne is very pleasing. Rosaire and Dorette are as big applause getters as ever. Palfrey and Barton changed from opening to closing the show after the opening performance. The Makaranke Troupe of gorgeously costumed Russian dancers could omit some of their singing and still have a showy act.——GARDEN.—"The College Girls." Best show of many weeks and playing to capacity. Well dressed, gingery and full of good musical numbers.——LAFAYETTE.—"The Avenue Girls," with Harvey Parker as the extra attraction. Good business.
BUFFALO.

CHARLESTON, S. C.

MAJESTIC (Geo. J. Brantley, mgr.; agent, W. B. A.).—De Obantel Sisters, singers, headline, excellent; Bert Renshaw, musical monologist, fine; Alex Gordon, singing and talking, good; Clementa and Lee, comedy sketch, splendid.——THEATORIUM (Geo. C. Brantley, mgr.).—Don H. Gesterfield, vocalist; m. p.
J. EHRICHS MESSERVY.

CLEVELAND, OHIO.

KEITH'S HIPPODROME (H. A. Daniels, mgr; agent, U. B. O.; Monday rehearsal 10 a. m.).—Flo Irwin, sketch, "Mrs. Peckham's Carouse"; Augusta Glose, pianologue; Mme. Herrman, magician; Alice Capltain, gymnastic; Alpha Four, hoop rollers; Harry L. Webb, b. f.; Ray and Nice, s. and d.; Binns, Binns and Binns, musical act; Camille Trio, bar act.

GRAND (J. H. Michels, mgr.; U. B. O.; Monday rehearsal 10 a. m.).—Marvo, jail breaker; Mr. and Mrs. Longworth, musical comedy sketch; Little Allright and Co., Japanese gymnastic; Celine's Animal Circus; Thomas and Snyder; Coogan and Parks, eccentric comedy.

THE ORPHEUM (Charles H. Peckham, mgr.; Polak, agent; Monday rehearsal 10 a. m.).—Harry A. MacGill, cartoonist; Three Soncrant Brothers, Helena and Howard Rodell, Herbert Trio, Rice and Bell, Hanlon and Murray, Billy Pryor, the Minstrel; May Addison, m. p. close.

EMPIRE (Burt F. McPhail, mgr.).—Behman Show with Seven Beifords.

STAR (Drew & Campbell, mgrs.).—Town Talk, burlesque company. WALTER D. HOLCOMB.

CINCINNATI.
By HARRY HESS.
107 Bell Block.

COLUMBIA (M. C. Anderson, mgr.).—This week's entertainment of a very high order. Ad Carlisle's Dogtown Pantomime Co., excellent; Jimmy Lucas, scored heavily; Three California Girls, neat and entertaining; Donald and Carson, Scotch comedy, very fine; Mrs. Gardner, Crane and Co., in "Pixley's Prodigal Parents," big hit; Tom Waters, scream; Joseph Hart's "Bathing Girls," good; Carson and Willard, fanny; Seven Bonhairs, gymnastics, fine.

ORPHEUM (L. M. Martin, mgr.; agent, William Morris. Sunday rehearsal 10).—Good bill, headed by Wilton Brothers, comedy bar; Josephine Davis, ingenue, scored heavily; J. W. Winton, ventriloquist, very good; Staley and Birbeck, "Musical Blacksmiths," very big; Rice and Cohen, in "The Kleptomaniacs," very funny; Ward Brothers, eccentric dancers, clever, but the dancing in Scotch costumes did not win local favor; Kara, juggler, exceptionally good; Joe Welch, funny; Rafayette's Dogs, great. Business improving.

STANDARD (Frank J. Clemens, house agent).—"Rialto Rounders," first part, has done service for so long that it was uninteresting. "A Day at the Races," the closing number, is well done, but like the opening burlesque has seen too much service.

PEOPLE'S (James C. Fenney, mgr.).—"Miss New York, Jr.," not the best show this season by a long way. The chorus work was poor.

COLORADO SPRINGS, COL.

MAJESTIC (Frank Gammen, mgr.; agent, A. S.).—Colby and May, ventriloquist and dancing, fair; Williams, fair; Spaulding and Dupree, songs, good; Josephine Ainsley, singing, good; Lavelle and Grant, athletics, very good.——OPERA HOUSE (Sim Nic, mgr.; agent, W. V. A.).—Chester and Grace, sketch, good; Carrie McMannis, songs, fair; Russell and Church, fair; Count de Duts, bicyclist, great; Clipper Quartet.
PIKES PEAK.

COLUMBIA, S. C.

GRAND (Carl Davenport, mgr.).—Dilks and Wade, comedy, musical, fine; Mack and Burgiss, Irish comedy, pleased; Goldie Beach, soubret, good.
L.

ERIE, PA.

ALPHA (Suerken & Foster, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Marty, good juggler; Marion and Lillian, s. and d., very good; Mr. and Mrs. Harry Ellsworth, very clever sketch; Johnny Small and Sisters, good; Wernts Duo, good.——COLONIAL (C. R. Cummins, mgr.; agent, Gus Sun; rehearsal Monday 10).—Marathon Trio, good comedy singing; Musical Toys, clever musical act; Welfhelm's Living Bronze Statues, clever novelty act; the Jenniers, good; Capt. Pickard's Seals, very good; Harry L. Schroder and Co., very entertaining sketch.——HAPPY HOUR (D. H. Connelly, mgr.; agent, Brasee Vaudeville Circuit).—Mr. H. Bloeser, songs, good; Smith Bros., clever; Ed Arden, comedian, good. M. H. MIZENER.

EVANSVILLE, IND.

GRAND (Martin Beck, mgr.; Orpheum Circuit, agents).—Anna Laughlin, good; Avon Comedy Four, entertaining; Farrell Bros., cyclists; Sam Surazali and Ada Razall, good; Mabel Bardine and Co., "Suey San," good; Maxim's Models, good; Hal Merritt, amusing.——MAJESTIC (Edward Raymond, mgr.; Wm. Morris, agent).—Keogh and Francis, "The Ward Healer," pleased; Holman Bros., bar act, good; Marie Laurant, comedienne of some class; Claud Ranf, great on the wire; Geo. Wilson, holds attention. Business has been very good at the new theatre and it promises to be very popular before long. OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; I. B. A.; rehearsal, Monday 10 a. m.).—Asard Bros, acrobats, very good; Leeds and Lamar, s. and d., good; Young, juggler, very good; Joe Deming and Co., in "The Travelling Man," very funny; Taneau, "Musical Billiken," good; Webster Sullison, Lucille Villa and Co., in "Stung," well appreciated; Billy K. Wells, Hebrew orator, very good; Georgia Campers, excellent.——BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal, Monday 10).—M. p., Flavlo Bros., Harrison-West Trio, Allen, Delmain and Co., Armstrong and Ashton, Tommy Dugan, Stalla Rosetta and Co., Jas. J. Maxwell.——PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—M. p., Grits's Dogs, Ernest Dupille, Kichi Hasimoto, Warner and Lakewood, Sadie Graham, Premier Stock Co.——PLEASANT ST. (Walter Bigelow, mgr.; agent, direct).—M. p. and vaudeville.
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FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Inter-State).—The Mardos, Pelger and White; Gertrude Folsom and Co. in sketch; Man and Franks, good; the Stipps, good musical act; Norton and Russell and Bartholdi's Birds——PHILLIPS (G. B. Turner, mgr.; agent direct).—The Soyarras, good; Ed and Hazel Lucas, Serenade Trio, Goyt's Dogs, and C. E. Able.
I. K. FREEDMAN.

HAMILTON, O.

GRAND (McCarthy & Ward, mgrs.; agent, Gus Sun; Monday rehearsal 10).—Will J. O'Hearn and Co., excellent; Arthur Deming, b. f., hit of bill; Brooks and Jeanette, pleased; Veolette and Old, "telepathic demonstrations," mystifying; the Norwoods, comedy acrobatic and singing, fair.
HENRY PECK.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Robledillo, headlined, wire, big hit; Stepp, Mehlinger and King, singing and instrumental, riot; Selma Brasts, clever girl juggler, but "mother" in a classy gown handling props distracts attention to detriment of the act; Johnnie Stanley and Elida Morris, bright, went big; Carroll-Gillette Troupe, very clever; Fred Duprez, monolog, good; Henry Horton and Co. in "Uncle Lam's Dilemma," clever rural sketch with Horton showing as among the best of the rube types.——SCENIC (Harry C. Young, mgr.; agent direct; rehearsal Monday 9).—Samuel P. Phillips, impersonator, good; Ella Fondeller, novelty dancing and wire, very good; Belle McRoble, eccentric singing comedienne, good; ill. songs, m. p. Business good.——NOTES.—Oliver C. Edwards this week assumed the management of Poli's, succeeding George S. Hanscomb.—Lewis D. Garvey, Mr. Poli's local press representative for the past four years, and who is one of the best known newspaper men in Connecticut, has been appointed manager of Poli's, Bridgeport. He assumes his new duties next week. Mr. Garvey goes to his new position with a thorough knowledge of the show business, and will certainly make good

A TALK ABOUT PARODIES
By HARRY BREEN

In talking about myself I offer no excuse. My ability to write parodies is well known to the users of parodies.

I have been delivering the goods for the past ten years, going back as far as when Nat Wills started singing them alone. I sold him many good ones, among which were "When the Harvest Days Are Over," "Teasing," and many others. ASK HIM, then there is Bobby North, Carlin and Otto, Press Eldridge, and I nearly get money from Julian Rose. So much for my ability in my present calling, that of a parody producer.

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I wrote "Liberty" for Nat Wills, "The Property Man" for Billy Van, "Give Me Credit, Boys" for Al. Reeves, and if I can do it for them why can't I do it for you? NOW if you use parodies and want good ones, send me one dollar and I will send you the four as per my advertisement elsewhere in this paper.

In two weeks I will write and advertise four more new parodies. They will be on "Rings On My Fingers," "Carrie Marry Harry," and two other hits which I will pick out later. If you buy the four and only use one you have received your dollar's worth, haven't you? If you only use one of my parodies one week you have received your dollar's worth, haven't you? If somebody uses one ahead of you this week it won't happen every week, will it?

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there.—Maisie Lee, impersonator of Bessie McCoy and other stage celebrities, is ill in Boston, and her local engagement at Poli's was postponed this week. Miss Lee is a member of the Clever Trio, and their local appearance was not canceled until Monday morning. Frank Qninn and John Jaeger, the other members, appeared in a straight dancing act Monday afternoon, and this evening Johnnie Stanley and Elida Morris filled in and will finish the week. It was stated today that Miss Lee was threatened with pnenmonia.
R. W. OLMSTED.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agent, U. B. O.; rehearsal Monday 10).—Montambo and Bartelli, acrobatic comedians, good; Conroy, LeMaire and Co., "A King for a Night," funny; Fred Sosman, songs and imitations; Eddie Leonard; Mabel Russell and Dancing Boys in "At Home Again," hit; Thalia Quartet, pleasing; Cressy and Dayne in "Bill Biffin's Baby," headliners; Edna Aug, comedienne, good; Bntler and Bassett, skating on real ice, novel.——COLONIAL (Cecil Owen, mgr.; agent, William Morris; rehearsal Monday 10).—Ralph Johnstone, assisted by George Pantzer in "The Wheelman's Rest." good; Marshall and King, s. and d., good; Frank Bush, good; Glendower and Manion in a story of the West, good; Cartmell and Harris, "Nearly an Actress," good; Severin, French pantomimist, "Conscience," an hour's good show in himself; the Stagpooles, did not arrive in time for Monday matinee.——EMPIRE (Henry K. Burton, mgr.).—"Tiger Lilies," burlesque, with Zallah, "The Dancing Venus," as special attraction.
JOE S. MILLER.

LOS ANGELES, CAL.

ORPHEUM.—Fay, 2 Coleys and Fay, big success as laugh producers; Carl Nobel, ventriloquist, fair; Klein Family, bicyclists, clever; Four Readings, acrobats, good; holdovers: Stella Morrisini, entertaining with leaping hounds; Florence Bindley, character sketch, pleasing; Eva Taylor, in "Dream On," a favorite; Harry Fox and Millership Sisters, a hit.——AUDITORIUM.—Harry Lauder Show, immense success, three nights. Julian Eltinge divided honors.——LOS ANGELES.—Carlotta headlines, loop-the-loop act, caught on big; Sam Linton and Jungle Girls, good; Von Mitzel and Maynard, fair; Rnsticana, Italian minstrels, passable; W. C. Hoeffler, fair; Grace Everett, pleasing. E. F. ROMMLLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orphenm Circnit).—Lena Pantzer, fair; White and Simmons, b. f., laughable; Ellsworth and Lindon, good; Avolos, mnsic, hit; Sig. Luciano Lucca, vocalist, very good; Fred Walton, "Cissie's Dream," fair; Lon Anger, good; Bersac's Circus, very good.——BUCKINGHAM (Horace McCrocklin, mgr.).—"The Gaiety Girls" show, ollo np to standard. J. M. OPPENHEIMER.

LOWELL, MASS.

HATHAWAY'S (John I. Shannon, mgr.).—Miss Frankie Kane and De M. Kanton in "Their Interrupted Honeymoon," went well; Moore and Philippe, musical act, very good; Phasma, "The Grecian Goddess of Light," very good; Dale and Boyle, s. and d., a great hit; John P. Wade and Co. in "Marse Shelby's Chicken Dinner," hit of the show; Reidy and Currier, s. and d., good; Pedersen Bros., aerial act, great.
JOHN J. DAWSON.

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; Weber & Allen, agts.).—Dolly Burton's Dogs, fair; Etta Hastings, Australian contralto, fair; James Kennedy and Co., in "Jack Swift," passable; Gardner and Revere, in "A True Variety Act," fair; Dan Burke (assisted by Molly Mollor) and his "Wonder Girls," pleasing; Arthur Rigby, b. f. monolog; Hassan Ben Ali's Arabs, tumblers, the hit.——CRYSTAL (Pindar & Rudloff, mgrs.).—M. P. and songs by Clayton Hillard.——STAR (R. F. Halliwell, mgr.).—M. P. and songs by Will Wodtke and Annie Ashley. W. F. S.

MILWAUKEE, WIS.

MAJESTIC (James E. Higler, mgr.; agent, Orpheum Circuit; rehearsal Monday 10:30).—Geo. Beban and Co., dramatic trinmph; Frank Fogerty, entertaining; Geo. Sutton, billiard champion, interesting; LaVine-Cimeran Trio, grotesque comedy; Laura Buckley, protean monolog, splendid; Lydell and Butterworth, clever entertainers; Moffett and Clare, good s. and d.; George and Georgia, good acrobats.——GAYETY (T. R. O'Brien, mgr.).—Rice and Barton's big extravaganza, good burlesque entertainment.——STAR (F. Trottman, mgr.).—"The Dreamland," with Dave Marion, splendid. One of the cleverest burlesque shows on the road today. HERBERT MORTON.

MOBILE, ALA.

LYRIC (Gaston Neubrid, mgr.; agent, Orpheum Circuit).—Walsh, Lynch and Co., headlined in sketch; big hit; Big City Quartet, musical treat; Zeno, Jordan and Zeno, aerialists, great; Horace Webb and Co., a scream; Musical Johnsons, excellent; Thardo and Odom, well received.——KEENER'S (J. T. Keener, mgr.; agent, W. K. & Co.).—Mascot, the Horse, big hit; Le Vine-Branchard Trio, sketch, well received; Olive Crane, comedienne, scored; Marie Harding, soubret, pleased.——PICTORIUM (J. T. Keener, mgr.; agent, W. K. & Co.).—Huxtables, character act, much applause; Teudeisa, Indian athlete, great; Jennie De Wiese, good.——VICTOR (Victor Perez, mgr.).—Dunston and Leslie, big hit; Dreyer and Dreyer, well received; Leonard Long, pleased. SIDNEY ROSENBAUM.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—James Thornton, funny; Adelaide Keim and Co. in "Miss Bright," good; the Four Huntings, "The Fool House," laughs; Mr. and Mrs. Jimmy Barry in "At Hensfoot Corner," repeat former success; De Witt Burns and Torrance in "The Awakening of the Toys"; Clifford and Burke, comedians; Josephine Joy, a handsome songstress, pleased; Lorraine, violin solos, contributed.——AMERICAN (Geo. McDermott, mgr.; agent, William Morris; rehearsal Monday 9).—James J. Corbett, monolog, very clever; Harvy Rogers and Co. in "Told in a Flat," went well; Rawson and June, Australian boomerang throwers, a novel offering; Josh Daly's Country Choir, in selections; Mitchell and Cain, comedians of merit; Reid Sisters, dancers; Scott Bros., gymnasts, and Holland and Cole, colored comedians all help work out a good bill.——ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—A big hit is being made here by Edward Clark and his "Winning Widows," the act being replete with original songs and repartee. Others are Will Hegel, operatic tenor; Mal Russell, comedienne; Raymond Dalvin in song and story; Alf Hamlin, a "Bo" comede; Billy Burns, colored comedian, and, as an added feature, the Loraneos on the wire; m. p. and ill. songs.——EMPIRE (Leon Evans, mgr.).—A rattling good show, produced by Edmond Hayes ("Wise Guy") in "The Umpire"; big busines at opening performance.——WALDMAN'S (Lee Ottelengui, mgr.).—The Golden Crooks are "straight" laugh getters.——NOTE.—Timothy O'Leary has been appointed assistant superintendent at Proctor's. "Tim" is well liked here. JOE O'BRYAN.

NEW ORLEANS, LA.

AMERICAN (William T. Grover, mgr.; agent, William Morris; rehearsal Snnday 10).—Enormous crowd Sunday; hundreds turned away. Clarice Vance, headliner, irresistible, warmly welcomed; Clark and Berdie, opened; Eddie Gray, provoked laughter; Jnggling Jordans, snappy routine; McMahon and Chappelle, liberally applauded; McKenzie and Shannon, excellent sketch well interpreted; Diamond and Beatrice, real musicians; Divine Myrma, pretty setting, conventional aquatic feats.——ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Watson's Circus, enjoyable; Hayes and Johnson, familiar; Ollivotti Tronbadours, pleased; Marshall Montgomery, excellent ventriloquist; Herbert and Willing; Gnererro, salacious, makes vulgar appeal; Spalding and Riego, fair; child labor law prevented appearance of Shields.——WINTER GARDEN (Lew Rose, mgr.; agent direct; rehearsal Snnday 10).—Tendehoa, aerial, good; Florence White, has a futnre; Leavett and Falls, entertaining; Garcia and Henningway, approved; Musical York, found favor; Mazie Martell, well received; Bert Geyer, balancer, clever; McNaully and Stomart, closed.
O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O.; rehearsal Monday 10).—Excellent bill, headed by Princess Rajah, real drawing card; the Havelocks, fine juggling; Ten Brooke and Henry, travesty singing comedians, received fairly well; Sullivan and Pasquelina, comedy singing and patter sketch, good; J. C. Nugent and Co. in "The Rounder," hit; the Bowman Brothers, b. f., s. and d., one of hits of show; the Five Keatons, with the "16-year-old" Buster, very well received.——MAJESTIC.—Prince Youturkey, Japanese tight wire artist, great; Harry and Katherine Mitchell, fine; and Mr. and Mrs. Fairchild, comedy sketch, excellent. HELLER.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; Monday rehearsal 10).—Kaiser and his dogs, well trained; the Hamlins, s. and d., very clever; Holson and Deland, "In Buffalo," funny; Musical Simpsons, fair act; Van and Hughes, "A Story of the Street," good; Keough and Nelson, "A Vandeville Surprise," dramatic act, clever, proposed scene from "Ingomar," very good.
G. FRANKLIN.

PORTLAND, ORE.

ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).—Julius Steger Co., "The Fifth Commandment," fine; Claud and Fannie Usher, hit in exceptionally strong bill; Love and Love, s. and d., clever; Vilmos Westony; Gil Brown, fair, Veronica and Hurl Falls, excellent; Cook and Stevens, good.——PANTAGES (John A. Johnson, mgr.; agent, W. S.).—Lottie Mayer, headline, novel and entertaining; Willis and Hasson, exceptionally clever; Payne and Lee, excellent; Pearson and Garfield, hit; Miss Bryant, entertaining; Senor Calgano, fair.——GRAND (Frank Coffinberry, mgr.; agent, S.-C.).—Boganny Lunatic Bakers, big feature; Gardner Rankin and Griffin,

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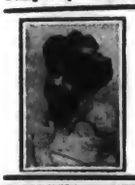

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ON THE ORPHEUM CIRCUIT

BY BOB SHAND.

The Orpheum Road Show floated into town yesterday. The new bill includes some corking good numbers, but there was something lacking. Possibly we expected too much. There were two holdovers from last week, Nobel, the ventriloquist, and the FAY-COLEY combination of GENUINE FUN-MAKERS. We looked for an entire change of program, but the presence of the FAYS and COLEYS was rather an added attraction. This act produced as much merriment as any that has been presented at the Twelfth street house for a long time. It really belongs with the Road Show, which is supposed to be composed of the cream of the vaudeville acts.—Oakland "Enquirer," Jan. 4.

Direction, MAX HART

clever musicians, good comedy; Frank Marckley, excellent; Four Dancing Belles, clever; Marie Fitzgibbons, fair; J. C. Tremayne Co., good sketch; Fred Bauer, ill. songs. W. R. B.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Mark and Laura Davis, pleased; Romaine, excellent; Nell McKinley, bit of bill; Howard Truesdell and Co., "A Corner in Hair," fair, comedy overdrawn.——GRAND (Cornelius Keeney, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—Luken's Bears, Hall and Kent, Jack Harrington, Clayton and Bishop. G. R. H.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Sunday rehearsal 10).—An excellent bill. Ben Welch, riot; John B. Hymer and Co., "The Devil and Tom Walker," big hit; Hopkins and Axtell, s. and d., clever; Donald Bowles and Co., "Guilty," great; Chadwick Trio, a scream; Aurie and Natalie Dogwell, singing, pleased, closed big; Victoria and Giorgetta, hand balancing, very clever.——MISSION (John Clark, mgr.; agent, S. C.; Thursday rehearsal 10).—Ernest Pantzer and Co., acrobats, big hit; Steeley and Edwards, good musicians; Rosedale Four, landed big; Helen Beersford and Co., songs, fair; Dick and Alice McAvoy, great.——MAJESTIC (H. Revier, mgr.; agent, Fisher, Seattle; Monday rehearsal 10).—The Fishers, contortionists, good; Harry Delain, songs, pleased; Orma Orton, songs, pleased.——NOTES.—The Orpheum is now playing fourteen shows a week, opening Sunday afternoon.—Mission opens on Thursday on account of washouts between here and Los Angeles.

EUGENE J. OWENS.

Steve Newman, stage manager of the Orpheum, was initiated into the B. P. O. E. No. 85 on Dec. 20. He was able to work next day.

Owing to washouts on the San Pedro, acts coming from Los Angeles will have to come around via San Francisco. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—McCall Trio, novelty, good; Tacius, vocalist, applause; Cliffords, s. and d., pleased; Pecks, singers, fair.——STAR (Kennedy & Wyler, mgrs.; agent, S.-C.).—Austin and Sweet, sketch, good; Hudspeth and Barclay, gymnastics, fair; Steele Sisters, singing and talking, good.——HAPPY HOUR (Tom Mills, mgr.; agent, S.-C.).—DeBeaux, magic, good; Foster and Villareal, sketch, pleased; Miss C. Goodman, ill. songs, well received. BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C.; rehearsal Monday 10).—Week 3: Bell and Caron, amusing acrobats, Randy and Fields, well received; Ed Gallagher and Co., excellent; Harry Thompson, scored. Pictures.——PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Monday 1).—Juggling Beemers, Al Frank and Co., comedy sketch; both acts good; capacity houses; pictures. Piano playing of Fred Stansfield, entitled to special mention.——GRAND (R. M. Campbell, mgr.).—M. p. and ill. songs by Marjorie Walker.——BIJOU (Mrs. M. B. Barber, mgr.).—Pictures and ill. songs by Leydick Sisters.——UNION (F. W. Ruhlow, mgr.).—Pictures.

The Grand Theatre has changed management after one month's run, R. M. Campbell having succeeded to the interests of Messrs. Calmy and Lebovitz, who are now located in San Jose Cal.——Frits Fields is now convalescent after a long siege of typhoid fever.——T. M. A. No. 86, San Diego, Calif., will hold an election of officers Jan. 12.

L. T. DALEY.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; rehearsal Monday 2).—First show, featuring Hennings, Lewis and Hennings, dancing and novelties, scored big; Naomi Ethardo, acrobat and equilibrist, went very well; the Trolley Car Trio, grotesque tumbling and acrobatic, very good; George Yeoman, German comedian, scored big; Beth Densmore, novelty musical, a good impression, her cornet solo being the best number rendered. Pictures and songs complete the bill.—COZY (Charles Bernard, director; Arthur Lucas, mgr.).—Zinn's Musical Comedy Co. in a spirited comedy with music entitled "Teesy Weesy," and the show as a whole is far above the average for good singing and clever dancing; Arthur Morse, Chick Burnham, Celia Davis, Ola Olson, Sam Hyams, Harry Ellis, Hazel Wilson, Marion DeWolf, Margie Hall, and a chorus of twenty girls complete the cast.

R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—6-8: "Ginger Girls," Capacity house. 10-12: "Vanity Fair." Opened to good business.——NOTE.—The Empire is expected to open with moving pictures.

S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Rieter, mgr.; agent, W. V. A.).—Gus Edward's Kountry Kids, good; Arthur Whitelaw, comedy, success; Benjamin Chapin and Co., headline, enthusiastic applause; Panita, substantial hit; Simian Circus, many laughs; Sandberg and Lee, well rewarded; Kramer and Beck, fine.—MAJESTIC.—(Frank Donnellan, mgr.; agent, S. C.).—Mathews and Bannon, scream; Lora, mystifying; Bernard and Ortb, scored; Augustus Neville and Co., applause; Winfred Stewart, fine; Herbert, very clever.——PANTAGES.—(Agent, W. S. V.).—Six Cornallas, good; Pike and Calme, very clever; Torcat and Flor Dalisea, applause; Harland and Robinson, applause; Panky and Cook, fair; Helen Lowe, popular. W. C. T.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Sunday rehearsal 10).—"Charles the First," remarkable example of monkey training; Martinette and Sylvester, a scream; Perry and White, songs and conversation, went big; Hal Godfrey and Co., well received; Subers, Coakley and McBride, b. f., good; John Weil, magician, entertaining. C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Seldens take top honors; Toby Claude, good; Five Mowatts, fair; Watson, Cohen and Co., ordinary, Miss Watson's work clever; Knight and Sawtelle, very good; Lester and Kellett, pleased; Carbrey Brothers, good.——PANTAGES' (E. Clark Walker, mgr.; agent, W. S.).—Williams-Lloyd Troupe, strong feature; Small, Sloane and Sheridan, fair; Somers and Ott, went well; Violinsky, pleased; Buffalo and Dog, entertaining; W. D. Gilson, favorite.——WASHINGTON (George Blakesley, mgr.; agent, S.-C.).—Montrose Troupe, scored big; Trickman Bros., landed solid; Elsie Harvey and Boys, great; Rutherford and Co., fair; Browning and Gavin, pleased; Develda and Belbs, very good.

R. E. HOUGH.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Kessler and Dunn, Spink and Lynn, bright spot; Robert De Mont Trio, very good; Granville and Rogers, fair; Barrows-Lancaster Co., went very well; "Cadets De Gascony," good; "At the Waldorf," well mounted.——GILMORE (Wm. Ryan, mgr.).—10-12: "Bon Tons," with good olio. G. A. P.

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.; agent, U. B. O.).—Willus and Angus' sketch went splendidly; Mr. and Mrs. Fred Lucifer, musical akit, hearty applause; Jack Stockton's comedy drew a big "haud"; Osaka Japanese Troupe, very lively; ill. songs and m. p.——ALHAMBRA (C. F. Metzger, mgr.; agent, Al. Sutherland).—M. p. and the following: Claudius and Scarlet, banjo; Goodal and Craig, Frank McCrea and Co.——LYRIC.—This house has closed after three weeks. A sign outside announces an opening in a few weeks. This is considered locally as a "bluff."

HARRY KIRK.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Valerie Bergere, sketch, headline, very pleasing; Stelling and Revell, comedy athletes, good; Avery and Hart, comedians, please; Kelly and Kent, pleasing akit; Charles and Lily Charlene, musical, good; Hopkins Sisters, musical, very pleasing; Sansone and Delila, gymnasts, pleasing.——STAR (A. H. Moeller, mgr.).—"Sam T. Jack's Own Show," pleasing quality throughout. BEN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—The Ballots, good; Bernard and MacEvoy, well received; Brady and Mahoney, pleased; Harlan Knight and Co., good; Relff Bros. and Miss Murray, good; lane Courthope and Co., good; Annette Kellermann, scored. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, W. B. O.; Monday rehearsal 10).—Potts Bros. and Co., fine; W. C. Fields, very clever; Lulu Beeson Trio, pleasing; Hoey and Lee, good; the Rossow Midgets, novel; Marvelous Griffiths, clever; Hugh Lloyd, fair; Telegraph Four, pleased.——MAJESTIC (William Morris, mgr.; Monday rehearsal 10).—George Lashwood, scored strongly; George Beane and Co., good; Spellman's Trained Bears, well received; Edith Le Roy, clever; Larola, novel.——STAR (F. W. Stair, mgr.).—New Century Girls," pleased.——GAYETY (T. R. Henry, mgr.).—"The Columbia Burlesquers," were up to the average. HARTLEY.

TYRONE, PA.

BIJOU (M. L. Schaibley, mgr.; agent, Gus Sun; Monday rehearsal 1).—6-8: Ansel and Dorian, hand balancers, good; Miss Rhea, singing comedienne, pleased; Bobby Talcott and Co. in "Recess," good. 10-12: Rajon, acrobat, pleased; Elmore and Bartlett, pleased. J. B. COCHRAN.

UTICA, N. Y.

SHUBERT THEATRE (Percy Walling, rep. U. B. O.; rehearsal Monday 10 a. m.).—The Kemps, s. and d., good; Howard Bros, banjoists, good; "The Widow Brown," sketch, very good; Marion Garson, singer, well received; Violet Black and Co., sketch, excellent; Phil Staats, comedian, good; Gus Edwards' "School Boys and Girls," excellent.——ORPHEUM (F. S. Anderson, mgr.; rehearsal 10 a. m.).—Jan. 10-12: The Zanzors, midget magicians, very good; Martha Herbert, vocalist, good; Ward and Barton, singers, excellent; Frank Welmer, ill. songs. 13-15: King and Edwards, Vincent Sisters, Smith and Kelly.——HIPPODROME P. F. Clancy, mgr.; Gus Sun, agent; rehearsal Monday 10 a. m.).—Bob McLoughlin, comedian, good; the Annoth, contortionist, very good; Weadrich and Lander, excellent; Joe Quinn, ill. songs.——PALM GARDEN (Wm. Anderson, mgr.; agent, direct; rehearsal, Monday 1 p. m.).—Pauline Weston, Margaret Ott, Essie Booth, Carrie Arlington, Bessie Newman, Bessie Schoffer, Daisy Hunt and Mabel Thompson.——IDLE HOUR (A. Bertolini, prop. and mgr.; agent, direct; rehearsal Monday 10 a. m.).—Alice Boyd, Lillian Hall, Loretta Boyne, Mabel Howard, James Falve, ill. songs. D. J. C.

WASHINGTON, D. C.

CHASE'S (Winnifred De Witt, mgr.; agent, U. B. O.).—In honor of its eleventh anniversary, Chase's offers patrons this week an unusually attractive and strong bill. Lee, Allen and Lee opened with skating, very clever; Three Ernests, comedy gymnasts, good; Melnotte Twins and Clay Smith, scored; Albert Whelan, hit; Erna and Jennie Gasch, wonderful feats of strength; Nellie Nichols, received warm reception; Murphy and Nichols, very big.——GAYETY (Geo. Peck, mgr.).—Harry Hasting's Big Show, pleased. Chorus neatly costumed and work well.——LYCEUM (Eugene Kernan, mgr.).—Billy Watson, The Original, and his own show, the famous "Beef Trust," are here and packing the house at every performance. The show is full of funny situations and plenty of good comedy. Billy, the funny Dutch comedian, is as popular as ever here in his great character as Philip. Billy is original in all of his comedy and work, and is well supported.——MAJESTIC (F. B. Weston, mgr.).—Four Musical Cates, big hit; Joe Hart, character comedian, good; Mr. and Mrs. P. Burt and Daughter in western sketch, scored; Freda Harbell, well liked.——SURPRISE (Chas. Will, mgr.; agent, Taylor & Kaufman).—9: Buck Sisters, good; Ford and Louise, well liked; Barratt and Willard, hit.——VIRGINIA (Sam Airey, mgr.; agent, McCassen's Booking Co.).—Spellman and Summers, comedy acrobats, very good; Creatore, well liked; McIntire and Winslow, knockabout, pleased.——NOTES.—C. G. Snowhill, who is an advance for W. B. Watson's "Beef Trust," closes with the big burlesque troupe to join Ringling Brothers for the coming season. He leaves for Chicago to join the circus April 1.—The new Casino, vaudeville, is scheduled to open 22, booked by William Morris; A. C. Mayer, manager. BILLY BOWMAN.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; rehearsal 10).—The Wheelers, comedy jugglers; Corinne Francis, singing comedienne; Hal Davis and Co., "The Vital Question"; Ed Morton, singing comedian; "Motoring," Waterbury Bros. and Tenney; Aerial Smith, trapeze. A. F. C.

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And everything he did why
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Each gesture he made with
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And the capers he'd cut
was a bully good treat
In his whirlwind endeavor
to make both ends meet.

He had no promoter, no
one to show him how
To make his little speech
or to make his little
bow.
But a kind of inspiration
that seemed to hold away
Just a natural born talent
you can't take away.

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Little tints of powder, little pots of paint,
Make some fellows look like TWINS when they really aint.

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HAS PROVEN TO BE A GREATER STAGE SONG THAN "SADIE SALOME." IRVING BERLIN HAS WRITTEN A PATTER CHORUS TO THIS WONDERFUL NUMBER, WHICH IS A MONOLOGUE IN ITSELF. COME IN AND HE WILL SING IT OVER FOR YOU.

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"IF I THOUGHT YOU WOULDN'T TELL"

WAS A GREAT CONVERSATION NUMBER. NOW WE ARE SURE OF IT. ASK ANY ACT THAT HAS USED IT.

OTHERS, THEIR BROTHERS, AND THEIR MOTHERS, HAVE DONE WONDERS WITH,

"Oh What I'd Do for a Girl (or boy) Like You"

IT WILL DO YOUR ACT GOOD TO DO WHAT OTHERS HAVE DONE. GEO. WHITING WROTE IT.

WE ALSO PUBLISH HARRY B. LESTER'S GREAT KID NUMBER,

"SKINNY"

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WE HAVE NOTHING TO SAY ABOUT THE

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VARIETY

VOL. XVII., NO. 7. JANUARY 22, 1910. PRICE TEN CENTS.

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The Reading "Telegram" said: "Running this headliner a close second is Neil McKinley, known as 'The Singing Comedian.' He is the best single entertainer ever seen on the Orpheum stage, and his excellent singing wins for him encore after encore."

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Agent, ALEX FISCHER

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VARIETY

VOL. XVII., NO. 7. JANUARY 22, 1910. PRICE TEN CENTS.

ORPHEUM REPORTED PLANNING TO CONNECT WESTERN CIRCUITS

Sullivan-Considine Expected to Be in the Orpheum Deal. Pantages' Stand Unknown. Morris Still in 'Frisco.

San Francisco, Jan. 19.

The impression which has been about for some time that Morris Meyerfeld, Jr., president of the Orpheum Circuit, has been slowly but surely framing up a deal whereby the Sullivan-Considine Circuit will book in harmony with the Orpheum, if not through it, has finally found conviction in the reports spread of the visit here of Martin Beck, expected in San Francisco today.

There has been some talk that Alexander Pantages would be here when Mr. Beck arrived, but he has not appeared yet, and the position of the Pantages' Circuit in the possible transaction is not known.

There have been many conferences between Messrs. Meyerfeld, Beck and John W. Considine. They have taken place in New York, Chicago and San Francisco, mostly here between Messrs. Meyerfeld and Considine.

While the matter has been peacefully discussed, it is said that should Considine withdraw or evade the desires of the Orpheum Circuit, the latter might commence organizing a cheaper grade circuit of its own to compete with S-C, and incidentally the Pantages string.

Included in the Orpheum's proposition, it is rumored, is the freezing out of all the independent agents out this way.

The Garrick (old Orpheum) in 'Frisco has not returned the Orpheum Circuit any important money since the new house was opened, and with the erection of a new Orpheum in Los Angeles, the circuit will have another house on the Coast to spare.

It is said the Orpheum people have been much interested of late in Bert Levey, an independent agent booking many houses, including two in this city, which are in opposition to S-C's theatres. Archie Levy is another agent the Orpheum may depend upon to throw weight against S-C unless the latter enters into a booking agreement. Though Archie Levy is not a big factor at present his knowledge of the small time conditions in the west with his animosity towards Considine would make him an asset on the Orpheum's side.

The scheme as laid out by the Orpheum is understood to include one big booking office in New York City from which place all the Orpheum bookings, along with Sullivan-Considine's and Pantages', (if the latter is drawn in) will be made. The expectation is that if the Orpheum and S-C reach an agreement, Pantages will fall in line through strength of opposition.

The indefinite stay of William Morris in 'Frisco is commented upon in view of the approach of Beck to the west. It is openly said that a Beck-Morris conference is very probable. On Tuesday Mr. Morris and Walter Hoff Seeley of William Morris, Western, returned here from Los Angeles. This afternoon Oliver Morosco, of Los Angeles, came to town, immediately seeking Mr. Morris. There is no denial made by the Morris side that a conference of the two opposition leaders may be held.

On behalf of Morris it has been stated that he is determined not to consider a compromise.

The announcement is made that the new Morris house at Omaha will open Feb. 22, the Auditorium at Kansas City Jan. 30, and that there will be seven vaudeville theatres in the west playing Morris shows by Sept. 1, next.

WHITE SHOW FOR COLORED PEOPLE.

New Orleans, Jan. 19.

For the first time in the history of the south, an all-white vaudeville program is being offered this week at a theatre (Temple) patronized exclusively by negroes.

The bill is programed as containing Lottie Le Claire, Parsons and Kirk, Picket and Whittlar, Musical York and McNally and Stewart, all white.

SITUATION BADLY MIXED.

(Special Cable to VARIETY.)

London, Jan. 19.

The vaudeville situation remains badly mixed, caused through the disturbance of the Barrasford Circuit in its proposed and reported sale.

The latest rumor is that Alfred Butt is behind De Frece in his intended purchase of the Barrasford houses, and that De Frece has deposited something like $20,000 to guarantee all shareholders in the company taking over the Barrasford properties four per cent. on the investment, with the understanding that De Frece shall take the surplus. This latter arrangement is not readily believed, it making the transaction one of too much possible profit for De Frece.

On the other side of the argument, it is still maintained that Oswald Stoll is merely using De Frece for a "dummy" in the transfer, though against this is the argument that Butt with his proposed Palace in Glasgow, where he will directly oppose Stoll, may see that with that opposition it will be advisable to have other houses in line, with perhaps Butt believing it is cheaper to buy than to build.

It is said the subscriptions for the Glasgow Palace of Butt's were oversubscribed four times. This gave Butt an indication of where resources could be obtained, although the financial men of the Palace, London, can be looked to by the manager for any sinews he may need.

Into this tangle the Great Lafayette has been drawn. It is said Lafayette has $25,000 invested in the Gibbons Tour, and another $25,000 in the Barrasford end. The discharge of Will Collins, Gibbons' booking manager, at a moment's notice, is said to have been ascribed to a letter written by Collins at Lafayette's request, offering Lafayette to another circuit.

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Young George Barrasford, the son of Thomas, has been in New York for a few days, but his mission here has not been divulged up to date.

AMERICANS MAKE AUSTRALIAN HIT.

(Special Cable to VARIETY.)

Sydney, Australia, Jan. 19.

Martine Brothers scored a hit at the Tivoli Monday with their trampolin act. They are Americans, just over.

GUILBERT PANS NEW YORK.

Paris, Jan. 10.

Mme. Yvette Guilbert, the French divette, is disappointed with her American trip and not at all pleased with the New York music halls. On her return to Paris she spoke in a manner that savors strongly of La Fontaine's fable of the fox and the sour grapes.

The American public, says Yvette, prefer "nigger minstrels," tambourines, and dancers, even piano grinders, in fact anything that makes a great deal of noise. The better educated spectators who used to attend music halls now go to the circus! An artistic performance counts for nothing, and managers candidly confess that all they trouble about is the "big names" on the posters.

The only audiences of "really intelligent looking people" that Mme. Guilbert saw was at three literary matinees organized by a theatrical manager, and they alone understood the subtle meaning of the eighteenth century French song writers.

Mme. Yvette Guilbert will sing in London early in the spring, but her health is far from satisfactory at present.

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During her recent vaudeville tour around New York and the east, Mme. Guilbert was repeatedly jeered by the upper portion of the several houses visited. She did not "draw" excepting in a theatre or two where credit was given her for bringing in some people to the orchestra.

From her first week's experience at the Colonial, New York, many suspected that Mme. Guilbert would ask for a cancellation of her contract. She did not however. Report said that her American salary was $2,500 weekly.

LADY RICHARDSON REAPPEARS.

(Special Cable to VARIETY.)

London, Jan. 19.

Lady Constance Richardson is again in vaudeville, opening at the Palace, Monday. In her dances Lady Richardson tends towards sensationalism in costume, though the dances are quite ordinary.

The business with the titled woman in the lead at the Palace has been tremendous since she opened. Her name alone is considered a draw.

POP VAUDEVILLE IN STAIR & HAVLIN STRING OF HOUSES

Reported Havlin Will Head Big Syndicate to Operate Theatres Under New Policy.

It was reported Monday that a deal went through at a Cincinnati conference late last week, by which a considerable number of houses included in the Stair & Havlin Circuit, would be turned over to "pop" vaudeville. Those reported to be interested in the deal are John Havlin, of the melodramatic firm; James E. Fennessy, and a promoter of Toledo, W. C. Bettis, backed by a big syndicate.

A corporation with a large amount of capital will be formed and the enterprise run under this form.

Among the houses said to be chosen for the change of policy are Heuck's Opera House, Cincinnati; Hopkins', Louisville, and a Cleveland establishment. This is only a partial list. Hopkins' has already been turned into a "pop" house, and the others are expected to follow soon.

Something of this sort was expected when it became known that many of the Stair & Havlin producing managers were about to bring their shows in.

It is generally understood that within sixty days all of the lower grade of Stair & Havlin houses, about twenty in all, will have cleaned up on the present melodramatic policy and turned into "pop" vaudeville and pictures.

Color is lent to this belief by the fact that about March 1 Geo. H. Nicholai will sail for a pleasure trip abroad, as was announced in VARIETY last week .

One thing at least is plain, that Stair & Havlin will not return to melodramas until everything else has been tried and found wanting.

It was learned this week that Stair & Havlin have for a long time had this move in mind. Six months ago one of their representatives called upon the head of the People's Vaudeville Co. and asked for information as to the running of "pop" shows. The People's could have gone into the deal, it is said, except that they did not want to carry their operations away from New York.

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Cincinnati, Jan. 19.

John R. Havlin today admitted that several of the S. & H. houses would go into moving pictures. These will include only those which are not on the paying basis, he said. The Empire, Pittsburg, will open soon, followed by the Globe, Chicago, and Cleveland. Mr. Havlin added that big feature acts would be booked in each week.

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Toledo, Jan. 19.

The Stair & Havlin-W. C. Bettis transaction is described here as the biggest theatrical deal within a year. It is said that St. Louis and New York will be shifted into the change soon.

James J. Armstrong did not sustain a broken leg as a result of his fall on a slippery pavement a fortnight ago. He was rendered unconscious for three hours and during that period somebody made away with his watch and chain.

PAULINE ON PANTAGES' TIME.

Commencing Feb. 6 Pauline, the hypnotist, will commence an engagement of eight or more weeks over the Pantages Circuit, opening that day at Pantages', Spokane.

The hypnotist was engaged through Louis Pincus, of the Casey Agency, the eastern representative for the circuit. It is said Pantages is to pay Pauline $2,000 weekly, the same amount received by him on the average while on the Morris time. Pauline has a suit pending for $16,000 against William Morris, Inc., alleging damages on an unfulfilled contract up to that amount.

ZIEGFELD SUED FOR $10,000.

Chicago, Jan. 19.

Albert J. Larson, of Chicago, has brought suit for $10,000 for damages, following his injury in an automobile accident. Mr. Zeigfeld's wife, Anna Held, was in the automobile and Larson claims that she was in such haste to reach the Colonial Theatre that her chauffer was careless in driving.

Larson is an employee of the garage in which Miss Held's machine was stored. He was holding the door open and was crushed between the motor and the wall as it left the place.

LOTTA FAUST UNDER KNIFE.

As a result of a serious illness which developed last week, Lotta Faust was taken to Dr. Bull's private sanitarium and operated upon Monday for the removal of an abscess. Although naturally weakened by the ordeal, her recovery is said to be assured. She last appeared on the stage as a member of "The Midnight Sons" at the West End, Harlem, week before last.

BARRYMORE AT HAMMERSTEIN'S.

Lionel Barrymore will make his New York debut in vaudeville at Hammerstein's Jan. 31, engaged through W. L. Lykens, of the Casey Agency. Mr. Barrymore will play in the sketch, "The Jail Bird," at Yonkers this week. Also in the piece will be Phyllis and McKee Rankin.

FEBRUARY'S RUSH OF ACTS.

There will be a rush of new material to vaudeville in February, thinks Percy G. Williams, the manager who is always on the lookout for that very thing.

Mr. Williams said this week that he thought the early closings of many shows this season would bring the old, but forgotten, and the new faces from the legitimate into vaudeville earlier this spring than usual. Annually along in March reports of musical comedy and dramatic people turning their thought varietyward commence.

There is no scarcity of feature acts at present, stated Mr. Williams.

Tillie Cohen has retired from Chas. H. Waldron's "Trocaderos."

BREAKING INTO BUTTE.

Butte, Jan. 19.

The Harry Lauder show is breaking into Butte, and will appear at the Empire, Saturday, a house seating 800. The Morris organization will give two shows, paying $200 for the theatre for the day, when the popular priced vaudeville there will be temporarily abandoned.

This change and confusion for the Lauder show has been caused through the cancelation of the contract with Morris to appear at the Broadway, seating 2,700. The contract was made in December. The Broadway plays the Klaw & Erlanger attractions.

William Morris wired from San Francisco that Lauder would give a show in Butte if he had to do so in front of the City Hall.

On Monday night the Business Men's Association held an indignation meeting over the local theatres being closed to Lauder. No action was taken, though the result proved the press here is strangely asleep, none of the papers having printed a line regarding the barring of the Lauder show or the business men's meeting over it.

The Broadway is owned by D. P. Sutton. The other houses, Orpheum, Majestic and Family are closely linked to Sullivan-Considine.

It is suspected that had the Morris people "given up" on a big percentage to the Broadway they would have showed there. During the season two Shuberts stars with their shows have appeared at this house.

The fracas has been a big advertisement for Lauder. Both performances at the Empire were sold out in an hour.

A wire received today from Lauder said that owing to the great demand for seats, he would give three shows Saturday—matinee and two at night.

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San Francisco, Jan. 19.

Lauder's receipts for the week at the Dreamland Rink in this city were $29,643. In Portland on Monday to two performances the Road Show played to $4,865. At Tacoma the advance sale amounted to $4,370, and at Vancouver, where the company is today, $6,000 was taken in before the doors opened. Seattle has an advance of $5,492.

The Lauder show will play Butte, Jan. 22, then St. Paul, Minneapolis, and Omaha, opening at the Auditorium, Kansas City, Jan. 27, remaining there three days. On Jan. 31 Lauder returns to the American, Chicago, for a week, then goes east.

MURRAY AND MACK SPLIT.

The remainder of their tour over the Orpheum Circuit, extending into next May, has been cancelled by Murray and Mack, who have separated after a long partnership. Mr. Murray and his wife will hereafter play in vaudeville as a combination.

The cancellation went through the Casey agency which had booked the act over the Orpheum at $450 weekly.

DEPUTY APPOINTED.

Samuel Prince, a former assemblyman, now representing the Cigarmakers' Union in the New York Central Federated Union, was chosen late last week as deputy commissioner of the New York License Bureau.

LA LOIE A MATCHMAKER.

Boston, Jan. 19.

La Loie Fuller, whose "Ballet of Light" is headlined at Keith's this week, announced today the engagement of Leonie Bruno, one of her seven ballet girls in the vaudeville act, and Harold Ayer, a New York court stenographer, and son of an English actress who appeared with La Loie in "Jack Sheppard" in this city twenty years ago. Back of the engagement is an odd story.

When Ayer's mother was in the same company with La Loie, Harold, then a boy of nine, became infatuated with Loie. His love burned with all the ardor characteristic of nine years. Every day the youthful Harold proposed to La Loie much to her amusement.

Ten years later the boy, then a youth of nineteen, called on La Loie in New York, renewed his proposal and was laughed at just as he was ten years before.

When La Loie appeared in New York this season Harold, now twenty-nine, called on her and remarked that he was still unwed. La Loie promptly told him she had a pretty girl in her company who would make a splendid wife for him. She called in seven girls of the "Ballet of Light" and told him to select the one she had in mind. Harold's choice fell on Leonie Bruno.

The acquaintance between Leonie and Harold developed so agreeably that the couple are now engaged, much to La Loie's satisfaction, who says she feels a moral responsibility to see Harold happily wedded, having rejected him herself when he was nine and nineteen and twenty-nine.

SYSTEM OF COURTESY.

"No staff changes have been made since I came here," said Edward L. Bloom, the general manager of the Morris Circuit, while seated in his chair at the offices on Tuesday. "I do not anticipate any just at present. What I have done so far is to arrange the running of this office on a systematic basis. Every letter received is answered, from the smallest to the biggest act, and employees have been warned to be courteous to all callers.

"Two reception rooms have been set apart at the rear of the second floor, with Geo. O'Brien in charge. Whoever calls on business sufficiently important to see heads of departments in person are granted an interview."

SULLY IN "THE PARISH PRIEST."

The veteran actor, Dan Sully, was in consultation with Jos. Hart this week. Mr. Hart suggested to Mr. Sully that he reproduce "The Parish Priest" in vaudeville, reducing it to the variety measurements. Mr. Hart selected the most famous of the plays Mr. Sully has appeared in, for the self-advertisement the name and title would give as well as believing the "Priest" was the most susceptible to reasonable condensation.

MOLASSO'S LATEST "APACHE."

During the past week G. Molasso has been rehearsing people for an "Apache Dance" he is to produce with "The Queen of the Moulin Rouge," which appears next week at the Grand Opera House, Brooklyn. Al H. Wood is now managing the show, John W. Ryley being no longer connected with its destinies.

AGENCY BILL INTRODUCED IN NEW YORK LEGISLATURE

The Central Federated Union, Actors' Union, and United Booking Offices Said Be Behind Bill Drafted by Harry De Veaux.

On Jan. 12, at Albany, N. Y., Senator Wagner introduced into the Senate, Bill No. 33, which was read and referred to the Committee on Judiciary. Simultaneously a similar bill was introduced into the Assembly to expedite the passage of the measure and hasten it before the Governor. Through a provision of the statute which Bill No. 33 amends, Rochester is now excepted from the cities covered by the proposed law, making it a general measure and the approval by the Governor will make the bill a law. If passed and signed, it becomes operative on July 1 next.

Senator Wagner's bill, which affects the theatrical agencies of the State, and amends the present laws governing them, is said to have been drafted by Harry De Veaux, National President of the Actor's Union. The Union over which Mr. De Veaux presides is affiliated with the Central Federated Union, which is supporting the measure, and it has been rumored during the week that the United Booking Offices favors this De Veaux draft.

Bill No. 33 closely follows in its new matter the "Voss Bill" of last season, which failed of becoming a law through the Mayor of Buffalo vetoing it, the Voss Bill having been termed "local option," requiring the approval of the Mayors in first class cities.

Around the Actors' Union headquarters this week it was said that M. S. Bentham, the agent, had been instrumental in bringing Mr. De Veaux and E. F. Albee together to talk over the proposed law, and that Mr. Albee conceded that the law as framed would be beneficial in restricting the unscrupulous agent, bringing him under strict supervision, and that for this reason, it is reported, the United favor the passage.

Some years ago Mr. Bentham was a delegate for the Actors' Union, representing it at the national and local conventions of labor organizations. When seen by a VARIETY representative and asked for particulars, Mr. Bentham replied there was nothing to tell. Pressed as to his acquaintance with De Veaux, the agent said: "I know Harry De Veaux very well, and have known him for a long time. He is sincere, an intelligent, hard worker, and has the interests of the actors belonging to his organization at heart.

"I have had opportunities for noting that Mr. De Veaux is a resourceful man, and having faith in his undertakings, when I heard that he had had an agency bill drawn up, I was, as an agent, naturally curious to know the contents. Whatever the Actors' Union undertakes will have the support of the main labor body of the State, so I looked into it for my own information."

It is pretty well known that Mr. Bentham introduced Mr. De Veaux to Mr. Albee, general manager of the United, explaining the bill and the conditions surrounding the Actors' Union, said to have a membership of over 2,500 artists in its several locals in various cities.

Another report is that the agents booking through the United were assembled late last week, and asked to contribute $100 each towards legislation this winter, which most did.

The Wagner bill antedates the one intended to be introduced by the White Rats, along the same lines. The Voss Bill at the last session of the New York Legislature, which the Rats supported, cost the organization $5,000 for the incidental expenses. At the same time an agency law was passed by the State of Illinois without any of the theatrical people being aware of its existence. No one knew about it until long after, when the Illinois State Labor Commission issued a call for a conference to discuss the new statute. It was said at the time that Sol Lowenthal, the Chicago lawyer, now the attorney for the White Rats, but who at that time had been superceded by ex-Judge Dunne, of Chicago, was the only one who knew of the law and had followed it, Mr. Lowenthal having advised the Labor Commission regarding it. The Illinois measure was introduced quietly, and passed in the same way, without anyone making a noise over it.

In the Wagner bill now before the Senate, the new matter inserted says that the licensed agent shall be responsible for any act of anyone in his employ; that complaints may be filed, also protests against the renewal of a license, and that the commissioner must notify the applicant and persons making the protest of the time of the hearing to be held; that the commissioner shall refuse to grant a license if it is proven the applicant is not a proper person to conduct an agency. The present law requires that a book of record be kept. The new law compels agents to investigate the financial responsibility and reputation of all managers who apply for acts, and shall inform any act upon request of the information at hand; commission shall not exceed five per cent. of the weekly salary; all contracts shall be in writing and contain no clause or provision in restraint of trade in violation of any law, the form of contract used by any licensed person must be submitted to either the mayor or commissioner for approval as to form. A fine of not less than $50, and not over $250, with imprisonment for not over one year, or both is made the penalty for violation.

There is also a condition by the elimination of one word prohibiting the inducement of an act away from current employment by a licensed agent.

A provision of the measure specifies that a copy of a complaint must be given to the complainant and that a hearing shall be had within one week, with no longer adjournment thereafter than one week.

OUT OF "THE FOLLIES."

"The Follies of 1909" has played at the Forrest, Philadelphia, since Jan. 10, without Annabelle Whitford, who will not return to that show. Through Pat Casey, Miss Whitford is arranging for vaudeville engagements. She will appear in a series of the sketches she has made famous on the stage, Miss Whitford having been the original "Gibson," "Christie" and "Nell Brinkley Girl" before the footlights. The cause of Miss Whitford's deflection from "The Follies" is not definite. She has been one of the main supports of the "Follies" productions for many seasons. Since Eva Tanguay joined the show, much friction has developed between the eccentric singer and the Gibson model. The recent contract made between Miss Tanguay and Flo Ziegfeld, Jr., for the former's stay with "The Follies" is thought to have had something bearing upon Miss Whitford's departure. The company has been divided into two camps for some time, those known as "The Whitford Side" and the others called "The Tanguay Side."

Last week at the final settlement of the estate of Miss Whitford's grandfather, who died two years ago at Kalamazoo, Mich., a very large sum was turned over by the executors to Miss Whitford and her sister, divided equally between them.

About Feb. 15, Miss Whitford expects her vaudeville number will have been properly prepared for a showing.

ELTINGE BADLY WANTED.

San Francisco, Jan. 19.

As a result of the big impression created by Julian Eltinge while playing with the Harry Lauder Road Show at the Dreamland Rink last week, when Mr. Eltinge equaled the star of the aggregation in the favor of the audiences, it is stated that the Orpheum Circuit from this point offered Mr. Eltinge its time, to open Jan. 16.

Eltinge refused an offer of four weeks at the Portola Cafe at $2,000 weekly. He continued with the Morris show.

HYPNOTIST DECLARED MAD.

Norfolk, Va., Jan. 19.

Sylvan A. Leopold, a hypnotist, known throughout the south, where he has been a popular entertainer as "Lee, the Wizard of the Mind," was declared insane Tuesday and committed to the State Insane Asylum at Williamsburg.

Six months ago Lee retired from the stage with an announcement saying "There are so many fakirs now appearing before the public as hypnotists, there is no longer room for one who is in reality a master of minds."

At the trial to determine his mental condition, Lee's wife appeared against him. It is thought the aberation is but temporary.

A BASEBALL BILL.

Chicago, Jan. 19.

Commencing Monday there will be "baseball week" at the Majestic. Jimmy Callahan, the pitcher of "The Cubs," will appear as a monologist; Joe Tinker and Sadie Sherman are also on the program, and "Slivers" is to present his baseball pantomime. It is expected that the local "fans" will turn out en masse.

ATTACHED FOR $6,000.

An attachment for $6.000 was levied against The Great Lester at Lawrence, Mass., last Saturday, as he was about finishing his week's performance at the Colonial in that city.

The attachment was taken out by Jos. Shea, the New York agent. Between J. Fred Lees, the residing manager, Pat Casey, the agent who booked the act, and Denis F. O'Brien, attorney for the White Rats, the attachment was lifted, Lester settling the claim by paying $500, an amount Shea had fixed as one the attachment could be lifted for. Surety in $10,000 was demanded to bond the claim.

Mr. Shea's statement is that he brought Lester on from the west where the ventriloquist was receiving a very small salary. It was agreed in writing, says Shea, that Lester was to go under his management, and a sliding scale of division arrived at between the artist and the agent on the former's salary, as it increased. Shortly after, Shea states, Lester selected Casey as his agent, ignoring the written contract with him.

The agreement made between Lester and Shea has been pronounced a legal and equitable one, asserts Shea, who says he preferred accepting $500 in settlement than the bother of a law suit.

Booking agreements between Lester and agents are said to be held among others by Pat Casey and Paul Durand.

TAKES THE HOFFMANN ACT.

A contract for ten weeks at a salary, it is said, of $2,500 weekly was issued to Gertrude Hoffman, through her manager, Morris Gest, by Percy G. Williams on Monday last. Miss Hoffmann will open with her new act at the Alhambra Jan. 31, thence going into Hammerstein's for two weeks.

Mr. Williams saw the turn at Atlantic City last Friday. Mr. Gest says the tempting offer made him by the manager for Miss Hoffmann's services has caused a postponement of the production the act was designed for.

After the contracts between the parties had been executed, William Morris made a bid of $2,750 for the act.

$2,000 OFFER FOR MAUD ALLAN.

An offer of $2,000 weekly was made to R. E. Johnston this week for the engagement of Maud Allan to play a few weeks in vaudeville in the west. Arthur E. Hopkins, of the Orpheum Circuit, tendered the proposition. No reply has been received up to Wednesday.

Miss Allan appeared Thursday afternoon at the Carnegie Music Hall, and has a few concert dates in the east.

MORRIS ENGAGES HOPE BOOTH.

"The Little Blonde Lady," with Hope Booth, has been engaged by the Morris Circuit at $400 weekly, commencing Feb. 7.

The last time Miss Booth played the comedy sketch was some months ago, having gone over the Orpheum Circuit with the piece.

Since then Miss Booth has been away. She lately returned, commencing a suit for separation against her husband, Rennold Wolf, the special writer on the Morning Telegraph.

Dooin and McCool will play the Columbia, Cincinnati, Jan. 31.

"TURKEYS" ORGANIZING.

Chicago, Jan. 19.

"Turkey" burlesque is making money in the middle west this year. As other attractions are not it is expected that several other one night stand burlesques will be sent out.

George Peck and George Belford have a troupe known as "The Gay Morning Glories," doing nicely. Will Kilroy and James Wingfield are organizing a "Lid Lifter" company to open soon.

A SHOW MUST GO.

It was said this week that inasmuch as the deal through which Charles Robinson expected to secure a charter on the Eastern Burlesque Wheel next season had fallen through, there might not be an open place for him on the circuit after the closing of this season. Mr. Robinson is now heading an Eastern Wheel production of his own.

The reduction of two weeks in the East on next season's route sheet, from the present prospect, will leave another show also to be dropped.

STRENGTHENING SHOWS.

Following a system of strengthening all the Eastern Burlesque Wheel shows before they come into the Columbia, New York, John Burke, a veteran burlesque comedian, is appearing in Fred Irwin's "Big Show" at that house this week. He was sent to join the show in Boston last week.

The Columbia executives of the Eastern Wheel have apparently figured out that their best values lie in straightaway comedy, in order that they may supply variation upon the Broadway musical comedy and it is suggested that they will strengthen this department consistently as the regular Wheel shows come to Broadway.

BULL A MANAGER.

Ed. Bull, who was for 33 years treasurer of the London, selling the first and last tickets out of the rack until the house dropped out of burlesque, is now a theatre owner and manager on his own account.

He opened this week the Gem, a moving picture and vaudeville establishment at 68th Street and 16th Avenue.

CURTIN TAKES EMPIRE BOOKINGS.

Following the resignation of Paul Wolf from the position of booking agent of the Empire Circuit, James H. Curtin has taken over the duties of that office.

He will handle all the engagements of principal people as well as added attractions for the Empire, also making up the club entertainments which are supplied by the New York office.

COL. WHALLEN ILL.

Louisville, Ky., Jan. 19.

Col. John H. Whallen, of the Buckingham Theatre, and political leader on the Democratic side, returned from the State legislature at Frankfort this week in care of a physician. It was stated that his condition was not serious.

Jake Wallace, the old-time minstrel, who was mentioned in VARIETY of last week as being in straightened circumstances in San Diego, may be addressed care of Jack Dodge, manager of the Garrick Theatre in that city.

MRS. BARRY OBJECTS.

In the rearrangement of the Western Burlesque Wheel to take in Troy, N. Y., in place of Schenectady, everyone seems to be satisfied except Mrs. Barry, of Albany. When the western shows played Albany and Troy before, Mrs. Barry controlled the lease on the Troy house.

Upon Schenectady being made a half-week in connection with Albany, she disposed of the lease. Now it is said that in taking up the Troy stand again, Mrs. Barry has not been considered, the Empire Co. leasing the property from the owners direct.

SHUBERT CONTRACT CANCELLED.

Denver, Jan. 19.

The Shuberts have been notified by the city authorities that their contract for the use of the Anditorium has been cancelled. The contract specified that only the best of the Shubert attractions should play the city. There was some dissatisfaction with the grade of productions supplied and the action followed. Under the agreement the Mayor could reject any show which failed to please.

THEATRE CHARITY FUND.

Minneapolis, Jan. 19.

Minneapolis is one of two cities in the country which have a permanent theatrical relief fund. The Twin Cities Managers' Association, of which Robert Scott is treasurer, has decided to establish this fund with the $1,013.06 which was refunded to it, out of the unexpected balance raised for the sufferers from the Chisholm forest fires in 1908.

Geo. Lashwood was out of the American, Chicago, bill on Monday matinee, appearing the same evening.

ORPHEUM'S FOUNDER'S SON, AUTHOR.

The next Orpheum Circuit production will be "The Code Book," written by Hector Walter, son of the late Gustav Walter, the founder of the present Orpheum chain of vaudeville theatres.

Hector's father died about two years ago. The son is a club man of New York, living at the Army and Navy Club, having retired from the army with a commissioned officer's rank.

Idly jotting down a connected story of an army life in far western posts as he had found it—Mr. Walter submitted the manuscript to Charles Feleky, head of the Orpheum's Producing Department. Mr. Feleky pronounced it a gem of a sketch, and will at once place the piece in rehearsal.

CONTORTIONIST NEEDED FOOD.

La Dieux, a contortionist who came to America to play the K. & E. "Advanced Vaudeville" time two years ago, and has since met many reverses, went on for a trial show last Wednesday at the Orpheum, Atlanta, Ga. He had been playing small time down South, but had been out of an engagement for several weeks. After completing his performance he collapsed behind the scenes. Upon removal to a hospital it was discovered that the contortionist was suffering from want of proper nourishment, having been without food for a couple of days. Artists on the Orpheum bill contributed to a purse which provided for his immediate wants.

Bernard Daly, now touring the Pacific Coast under the management of A. E. Caldwell, in "Sweet Innisfallen," will enter vaudeville with an Irish singing sketch at the end of his road season.

WILLIAM MORRIS' SAN FRANCISCO STAND.

In this cut the location of the AMERICAN MUSIC HALL, which WILLIAM MORRIS, INC., WESTERN, is erecting in San Francisco, is indicated by the arrow, which points to the corner of Ellis and Market Streets, in the heart of the new 'Frisco's business section.

The ceremony of laying the corner stone was held Jan. 12. Two silver trowels were in the hands of HARRY LAUDER and WEE WILLIE MORRIS, while WALTER HOFF SEELY, general manager of the Western Morris corporation; MR. and MRS. WILLIAM MORRIS and MRS. LAUDER were grouped around the granite block as it was lowered into place.

The copper box which was imbedded in the corner stone contained current issues of the San Francisco papers, one of the new $5 gold pieces, photographs of the Morris theatres now in operation, a sprig of heather, and a copy of VARIETY.

HARRY LAUDER and the others who took part in the actual laying of the stone hold cards in local labor unions granted them at a special meeting held for the purpose. Lauder is a member of the Bricklayers' Union, Wee Willie Morris of the Cement Workers' Union, and Walter Hoff Seely of the Architectural Iron Workers' Union.

Market Street, 'Frisco, was packed with an interested throng during the ceremonies. Mr. Lauder made a speech, Mr. Morris tried to, Mr. Seely partly succeeded, and Wee Willie scored the hit of the exercises with five words: "Hurrah for all the people."

TWO PAIRS FALL OUT.

Chicago, Jan. 19.

Percy O'Malley Jennings, the popular English chappie, who is also known as "The Great American Duck," "The Pride of the Sarra," etc., has been handed a summons to appear before a judge and defend himself in a divorce action brought by Florence Smith. Percy is at present playing with "The Goddess of Liberty."

Frank Seymour, formerly of Seymour and Hill and now of Seymour and Robinson, is the defendant in a divorce suit brought by Emma Hill.

WATSONS AT IT AGAIN.

Baltimore, Jan. 19.

Business is large at the two rival burlesque houses this week due in part to the simultaneous appearance (as it happened last year) of the two burlesque comedians claiming the name of "The Original Billy Watson." The row has attracted so much attention that police have been called upon to keep order among the clamorous applicants for admission at both burlesque theatres.

Manager Ballauf, of the Gayety (Eastern) comes to the bat with a statement something like this: "I discovered Billy Watson (meaning Billy B.) many years ago when he was playing in an obscure beer garden in the suburbs of Washington. At that time the 'Billy' Watson of the Western Wheel was known as William B. Watson. It is since that time that he has assumed the 'Billy' prefix to his name."

"There is only one 'Billy' Watson," is the adequate reply of Manager Jacobs of the Monumental. Meanwhile the respective press agents are carrying on the merry work to the large profit of the house managers.

EDWARD HARRIGAN VERY ILL.

It became known this week that for more than two months Edward Harrigan has been ill at his home in New York, suffering from an attack of grip which he suffered following his appearance at the polls on Election Day. After voting he went home and was that night stricken with an illness which has finally developed serious proportions. His son, Edward Hart Harrigan, is his attending physician. The once popular idol of thousands of New York theatregoers is over sixty-two years old, and his advanced age is counting against him. Besides owning the Garrick Theatre, Mr. Harrigan has realty in this city valued at more than half a million dollars. His last appearance on the stage was in vaudeville.

TANGLED SKEINS OF MATRIMONY.

The suit of Robert F. Tyson to have annulled his marriage to Fay Tyson, at one time a professional, discloses some unusual complications. It is Tyson's claim that his marriage was illegal inasmuch as Fay Tyson had not, at the time of the marriage, been properly divorced from her first husband, an actor of the name of Benrimo. Benrimo is now married to an actress, Helen Roberts. The Benrimos anticipate a visit from the stork and the status of a child born under such legal complications is a subject of much concern to its prospective parents.

It is said in court circles that there has never been a worse divorce tangle than this one.

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Mlle. Foscolo, a French music hall star, died of pneumonia Dec. 26.

Keogh and Francis and Spellman's Bears are two of the latest acts for the Morris time.

Eddie Pidgeon's "Maids and Middies" (four of each) are at the Warburton, Yonkers, this week.

Manager Gray is now directing the "Bon Tons," the fifth manager the show has had so far this season.

Boyd J. Gilmour, of Gilmour and La Tour, has opened the International Booking Agency in Buffalo, N. Y.

Otis Harlan as a "single act" and with matter written by Vincent Bryan will play the Majestic, Chicago, Feb. 21.

Al H. Woods,' "King of the Bigamists," closed Jan. 15, at the end of its engagement at Gilmore's, Springfield, Mass.

The William Morris office started booking the Savoy, Syracuse, last Monday. Three shows a day are given by six acts.

Martin Beck is expected to return to New York about Feb. 1. William Morris will probably return about the same time.

Harry Bulger will resume his vaudeville engagements in the east next Monday, Max Hart having attended to the bookings.

Helen Carmen, "The Girl with the Contagious Smile," opened for a tour of the Sullivan-Considine Circuit Jan. 17 at Winnipeg.

Bobby Burgess and West Sisters have closed with Jack Singer's "Passing Review" and are in vaudeville, playing the Morris Circuit.

Bessie Wynn has canceled her vaudeville engagements to join the Singer show, opening at the Princess, Chicago, sometime this month.

Winsor McCay, the "Nemo" artist, will open at the American, New Orleans, Jan. 31 for the first of nine weeks on the Morris Circuit.

A benefit will be tendered the Home for Consumptives in Denver, at the Broadway Theatre, New York, Jan. 23, under the direction of Gus Edwards.

Illness caused the retirement from the Alhambra bill Monday afternoon of Sadie Jansell. Loney Haskell, the human stopgap, substituted for her.

The Frey Twins took the place of Horton and La Triska at the Fifth Avenue Monday afternoon. The latter act declined to open the show.

Frank Rogers, a colored ventriloquist from the west, brought east by Pat Casey, makes his first New York appearance at Hammerstein's next week.

Concerts will be given every Sunday night hereafter on the American Music Hall Roof, making three shows on that day for the bill in the house.

Capt. Jack Crawford, the "Poet Scout," is a feature this week at the Eden Musee, New York, where he is delivering an illustrated lecture on Western life.

Mabel E. Leslie has joined "The Cherry Blossoms" as leading woman, having lately left "The Girls from Happyland," where she occupied a like position.

Conlin, Steele and Carr are playing their last vaudeville date, for the present, this week at Harrisburg. Mr. and Mrs. Conlin are practicing lullabys and cradle songs.

La Loie Fuller was booked through the United on last Saturday to head the bill at Keith's, Boston, this week. La Loie rehearsed her act as presented on Sunday.

Julius Mainzer, from San Francisco, has been assigned to the Supply Bureau of the Orpheum Circuit, New York headquarters, as assistant to Arthur Hopkins.

Jules Von Tilzer says he may go into vaudeville or the music publishing business. In the first, Jules says he wants only to sing songs, and in the second, he wants to be careful.

An important meeting of the United Booking officials is said to have been held yesterday (Thursday) morning at the Hotel Belmont, New York, called at request of B. F. Keith.

Lottie Williams and Co., booked by Pat Casey, open at Spokane, Jan. 24, for the Orpheum Circuit. On Feb. 7 Rolfe's "Leading Lady," through the same agency, commences a similar tour.

Jack Gardner opens at Mt. Vernon, Monday, for a showing in his latest act, said to be composed of characters assumed by him when seen in a "dream." An unseen 'cello player will be near.

Billie Reeves was the first comedian to sign contracts for "Follies of 1910." It happened in Philadelphia Monday, and Billie will be the "drunk" all next summer on the New York Roof.

M. E. Hoffman, who was for several seasons associated with the Ingersoll parks in the west, has been engaged as the personal representative of William Faversham, now touring in "Herod."

There is a plump and pudgy girl, of very dark complexion, working at the Dewey this week under the name of Ray Bailey. This description does not match Ray Bailey, of Genaro and Bailey.

Erna Claren, the "Venus" in Seldom's posing act, is ill with pneumonia in Spokane, Wash., and as a consequence the act has been compelled to cancel a few of its future dates in the northwest.

Frank Fogerty has issued a neat route of his coming tour to the Coast, calling it "From Broadway to the Cliff House and Back Again." There are thirty-two pages, containing interesting reading matter, mostly written by Mr. Fogerty.

"Those Three Fellers," an act named much like Vardon, Perry and Wilber, "Those Three Boys," are at the Plaza and American this week. The title of "Those Three Fellers" was given the act new by the Morris office.

The Four Holloways, who were to have opened at Keith's, Philadelphia, Monday, were delayed owing to the non-clearance of their baggage through the customs. The act commences its return trip Monday at the Fifth Avenue.

"Woman and Why," Marie V. Fitzgerald's first dramatic work, will have its initial presentation at Payton's Lee Avenue Theatre Jan. 31. It was to have been given a week earlier, but the manuscript was misplaced and there was a delay in the preparations.

Lois E. Tabor, an actress of considerable repute, was married at the Church of the Transfiguration ("The Little Church Around the Corner"), New York, Jan. 14, to Wm. P. Bickerton, Jr., William Harris, her recent manager, acted as best man at the ceremony.

George K. Fortesque, who was "Cinderella" at Carnegie Lyceum, has offered himself to the vaudeville managers, via Alf. T. Wilton. He wants to do his original character from "Babes in the Woods." An opening will likely be arranged for Atlantic City.

Olga Nethersole, when she recently played Sacramento, Cal., signed a parole request in behalf of Percy Pembroke, formerly a member of her company, playing minor roles. He is confined in San Quentin prison, sentenced for ten years following his conviction in Oakland on a charge of burglary.

In the Plaza bill this week there is over an hour of talk contributed by three successive acts: Mr. and Mrs. Harry Thorn, in "An Uptown Flat"; Bertie Fowler's monolog, and R. A. Roberts' protean act. Later Jim Corbett does his monolog and the Zancigs have considerable talk in their fifteen minutes.

Charles Taylor rises to object to the statement that Sullivan-Considine's Empress in Cincinnati is the only house of that name in the country. Mr. Taylor says he is the proprietor of a 10-cent vaudeville house at 35th and State Street, Chicago, and over the door is displayed the name "Empress Theatre."

The New Theatre company will close its first season late in April and will be taken on tour, going as far west as Kansas City. The longest engagement will be played in Chicago, for which two weeks have been allotted. Philadelphia, Baltimore, Washington, Pittsburg, St. Louis and some other cities will be visited.

Greene and Werner, "The Jungle Babes," have been engaged through R. A. Roberts for the Hyman houses in South Africa. Mr. Roberts, who is appearing on the Morris time, booked the act while in Chicago. Greene and Werner have not played for some time, looking after their own small theatres in the west. Mr. Roberts charges no commission, having consented as a favor to represent S. M. Hyman, of London, while over here.

"Biddy" Doyle, stage doorman at the Orpheum, Seattle, recently celebrated his 51st anniversary of active work in the theatrical field. He has been in the employ of John W. Considine for more than 20 years. "Biddy" has one odd eccentricity. There is always in the S.-C. safe in Seattle $260, and arrangements have been made with a firm of funeral directors to handle his interment. Every detail is provided for, even to the band that is to accompany the funeral cortege and the program of music it is to play.

It is pointed out by lawyers who have studied the question that the sweeping decision of the United States Circuit Court of Appeals cannot be generally applied to suits for infringement upon dramatic copyright. The suit in question was that of Dorothy Dor Dam against the Kirk La Shelle Co., claiming all the profits of "The Heir to the Hoorah" on the ground that it was taken from a short story without authorization. The decision, however, was made under the old copyright law. Under the new law the amount of liability is fixed at a specific amount of damages that may be recovered --$5,000.

BRINGING THE "SMALL TIME" TOGETHER, SLOW PROCESS

United Booking Offices Fails to Gather in People's Co. I. B. A. Increases Booking List, But Internal Difficulties Unsettled.

Overtures made during the week to Jos. Schenck, general manager of Loew's Enterprises (People's Vaudeville Co.) by or through the Family Department of the United Booking Offices did not prove attractive enough for Mr. Schenck to consent to a booking agreement of his thirteen "small time" theatres with the United, according to current report. Messrs. Schenck and Walter J. Plimmer, the present Family Department head, held several conferences on the subject.

It is understood upon good authority that Schenck will not listen to a United proposition, claiming that his experience while booking through the Joe Wood office has frightened him away from any affiliation with the big agency. While with Wood, Schenck lost acts through the F. F. Proctor "small time" opposition taking them away. The People's house at Elizabeth was placed upon the "bad list" of the United.

Just now the report says that Schenck feels himself in a secure position from any attack by the United forces. He has the Majestic and Lincoln Square, either of which could be thrown into a first class vaudeville house, when it would fight the Percy G. Williams' Colonial on an equal admission scale, or a trifle lower. In Harlem the People's Co. on May 1 will commence converting the Harlem Casino into a first class house, but now expects the policy there to be of the popular price brand. The Casino is diagonally opposite Williams' Alhambra. In the Bronx, The People's has the lease on the new Keogh Theatre at Third Avenue and 149th Street, to be finished by June 1. This is in the close vicinity of Williams' Bronx. The story is that Schenck has announced his stand that if the United press him or oppress him in the management of his theatres, he will make first class houses of the trio named, securing appropriate bookings from the Morris office, if he feels unable to furnish satisfactory bills of the first grade himself.

Next week Mr. Schenck will remove his booking activities to the seventh floor of the new Columbia Building, which the Loew Enterprises will wholly occupy.

At the Independent Booking Agency this week, the quietude was very impressive. President Sheedy of the Agency stated that upon the departure of A. M. Bruggemann with his Empires at Paterson and Hoboken, the I. B. A. had accepted the Opera House, Paterson, for bookings and will supply Alec. Reed, the manager, with six acts weekly.

Mr. Sheedy also announced that the National Booking Office of Boston, with from 25 to 30 houses, will affiliate with the John J. Quigley Boston agency, the latter linked to the I. B. A. Another adition to take effect Feb. 1, is the chain booked by Verbeck & Farrel of Oil City, consisting of 42 houses. These will be booked from a Pittsburg office.

Through the Verbeck & Farrell time Mr. Sheedy said a route would be arranged for I. B. A. acts to the coast, where they would play for Bert Levey, the San Francisco agent who has been rapidly advancing in his booking influence of late. Were no connection made between Verbeck & Farrell's most western stand, and Levey's opening house, a loss of a week would be suffered through traveling, added Mr. Sheedy.

On the Verbeck & Farrell bookings, the I. B. A. holds a bond guaranteeing fulfillment of contracts, and has entered into an arrangement with the Pennsylvania agents whereby remuneration will be received on engagements through the firm paying rent and expenses of the Pittsburg office.

It was denied at the I. B. A. this week that a resolution had been passed "barring" outside agents from the office. They were welcome, said VARIETY's informant, and the report of any barring, he stated, must have arisen through one agent having been barred out for a good reason (not given).

The present officers of the I. B. A. have instructed their attorneys to investigate and advise them upon the situation in the agency as caused by the attitude of Feiber, Shea & Coutant. What the attorneys may decide will be followed. The supposition is that the lawyers will suggest that F., S. & C. be released from their bond for $1,000, and leave the I. B. A.

Early this week Feiber, Shea & Coutant designated M. A. Shea, one of the partners, as its representative at the I. B. A., replacing H. H. Feiber, who resigned his offices in the corporation last week. No meetings were held at the I. B. A. during the past few days. M. R. Sheedy and E. Mozart, the two officers of the agency, are said to feel that they can direct the workings of the office without a special meeting excepting those required.

The Charles J. Fitzpatrick Agency was supplying the former managers booking through the Independent agency, with acts this week, and Mr. Fitzpatrick stated he expected many more houses shortly to drop in.

One of the incidents of the week in connection with the "small time" was the increase of prices at the Union Square, a Keith-Proctor house, which recently added vaudeville acts to its regular picture show. When dealing only in pictures the Union Square had charged ten cents. This week twenty-cent seats were sold in the orchestra during evening performances.

A manager on Tuesday remarked that it was impossible for any house now in America to make money on an admission scale with ten cents as the high mark.

Emmett Corrigan and Co. will open on Jan. 31 at the Orpheum, Brooklyn, playing "The Mallet's Masterpiece."

$203 BILL ON NEW YORK.

The bill placed by Walter Rosenberg for the entertainment of the patrons of the New York Roof for this week reaches the sum of $203 in salaries. Principal among the acts is one at the lowest price, "The Oriental Rose" (Madge Marland) who has proven an unusual drawing card. Mr. Rosenberg says that were "The Rose" any better, he could not use her up in the air.

On Sunday the receipts were $296. This week's expenses will reach about $850. Takings up to Wednesday indicated the gross might be $2,000 on the full week. The record since Rosenberg took over the Roof is $1,650.

GANE TAKES IN A TRIO.

A trio of new popular priced vaudeville theatres were taken in during the past week by William J. Gane, general manager for the Moving Picture Co. of America.

The three houses, now all building, are located in Easton, Allentown and So. Bethlehem, Pa. Each will be conducted when opening on the usual plan Mr. Gane operates the theatres controlled by the circuit.

The booking offices of the M. P. Co. have been removed to the second floor of the Broadway Theatre Building, with Mr. Gane in charge. Sig. Wachter is the general booking agent for the concern.

UNITED TAKES IN 8.

The list of "down East" houses attached to the United's Family Department has been increased by eight, making the new total of picture and "pop" houses booked by Lester Mayne at about thirty-two. The new houses take from three to five acts in addition to the moving pictures. They were previously booked from Boston. The list includes Chelsea, Plymouth, Marlboro, Attleboro, Mass.; Dover, Rochester, Portsmouth, N. H., and Biddeford, Me.

REBUILD IN ELMIRA.

Elmira, N. Y., Jan. 19.

The Family, recently and mysteriously destroyed by fire, will be rebuilt, the frame of the building still standing. It will seat 1,300 when completed and play six big acts, booked once more by Jos. Shea.

The Family, which will again oppose the Mozart, will reopen about March 1.

GIVING UP IN LYNN.

Lynn, Mass., Jan. 19.

It is understood that when the present short time lease held upon the Lynn Opera House by Mitchell Mark expires, that property will go back to its original lessee, the South Theatre Co., of Boston. This is expected to occur very soon.

NO CHANGE AT SAVOY.

Fall River, Mass., Jan. 19.

There will be no change in the bookings of the Savoy in this city unless M. R. Sheedy so wills. He practically runs the house under an arrangement with Julius Cahn, the lessee.

Harry Atkinson finished his present American bookings at Kernan's, Baltimore, last Saturday, and sailed Wednesday of this week for England. He will appear abroad until June next when he returns here to start over the Orpheum time.

SHEEDY GETS HATHAWAYS?

Brockton, Mass., Jan. 19.

That "chickens always come home to roost" may cover the vaudeville situation in this town at present. After Jan. 31 "Hathaway's" will cease to exist and the vaudeville house which has been run under that style will revert to another manager, believed to be M. R. Sheedy. The name of the theatre is to be changed, and two shows daily given at an admission running to 75 cents for the best seat.

It was "Hathaway's" which caused Sheedy to leave the United Booking Offices some time ago. He was the first to operate vaudeville in Brockton, but when Hathaway's was completed, a claim was made to the United and allowed that to it belonged the franchise of the agency. Sheedy thereupon severed all connection with the United, alleging that he had been unfairly dealt with.

Now if the story of Sheedy's connection is correct, Hathaway's passes into his possession, and will be booked through the Independent Booking Agency of New York. Eight acts will make up the weekly program.

KEENEY TAKES BINGHAMTON.

Weber & Rush's Armory, Binghamton, N. Y., passed to Frank A. Keeney this week. Mr. Keeney will play vaudeville at the house, with bills secured from the Charles J. Fitzpatrick Agency, which furnishes the shows for Mr. Keeney's other two theatres, the Third Avenue, New York, and Keeney's, New Britain, Conn.

A hitch occurred in the transfer at one time through a United franchise for vaudeville holding upon Binghamton through the Armory, but this was cleared away. Weber & Rush once gave variety shows there, but later leased the theatre to a corporation. Of late the members of the Binghamton company have been quarreling among themselves.

ANOTHER GREENPOINT THEATRE.

Charles E. Blaney is negotiating with Peter Heidleberger for a lease of the property No. 740-42 Manhattan Avenue, Greenpoint, with lots in the rear running back to Leonard Street. No. 740 is the old Union Avenue Baptist Church, and is now used as a moving picture theatre.

CAPTAIN WINSTON.

And a few of his pals at the TIVOLI THEATRE. SYDNEY, AUSTRALIA, Oct. 24, 1900.

One of the largest and most successful acts that has ever starred at Rickard's Tivoli is that of CAPTAIN WINSTON'S EARTH GIRDLING SEALS, which proved a veritable boom in Australia. WINSTON'S EQUESTRIAN (white) SEALS are riding to success in America.

In Sydney the present troupe played an eight weeks' season, and were as big an attraction on their closing night as when opening. The captain waxes enthusiastic over the treatment he is receiving from the theatre staff here from the manager to the call-boy. The captain has proved a big winner in the Popularity Stakes.

CARRIES CIRCUIT WITH HIM.

Boston, Jan. 19.

Lew Dockstader, who leaves Boston Saturday for Providence, said tonight that he would take a company of 150 and a portable theatre through the country, beginning next summer.

Dockstader gives about a hint and a half concerning his plans and refuses to discuss details, saying he doesn't wish to uncover everything till he is ready for the getaway.

But he does give this much: "I shall go into the west and south next season with a company of 150 people. I shall build my theatre in every place I play in two hours. If I don't build it in two hours I will forfeit $1,000 to any charity the authorities of the place select.

"This theatre will be fire-proof, seat 5,000 people and be complete, from stage to loges. It will be equipped for anything I wish to play in it, from pinochle to 'Julius Caesar.'

"This is no minstrel joke. It is a serious proposition and you wait and see if I don't do just as I say. With my theatre which I build myself I will be independent. Rather, I won't care whether there is a theatre on the route or not. That's enough now. First thing I know someone else will be trying to grab off my plan."

Mr. Dockstader is now playing on the Shubert time.

THEATRE FOR JERSEY CITY.

The residents of the six wards comprising Jersey City Heights, with an estimated population of 140,000, are to have a neighborhood theatre by the opening of next season which will cost $150,000. It will be located at Summit Avenue and Cottage Street, in the heart of the district, known as Five Corners. William H. McElfatrick has prepared the plans and work upon the structure which, beside the theatre, will embrace offices and stores, will begin forthwith. The Phoenix Realty Co., a syndicate of Heights real estate and business men, backs the enterprise. The theatre will seat 570 on the main floor, 360 in the balcony and 420 in the gallery, and there will be seven boxes seating eighty persons, making a total capacity of 1,428.

STABBED IN A THEATRE.

At Keeney's Third Avenue last Sunday night, Special Policeman William Cashin was stabbed in the abdomen and seriously wounded by one of a party of several Italians he was trying to eject from the theatre. Although suffering greatly from pain and weakened by loss of blood, Cashin managed to follow the Italians, overtaking one in Third Avenue and caused his arrest. The Italians made a rush, during the performance, to occupy seats in one of the boxes. When Cashin attempted to put them out one stabbed him. A panic was averted. Before the special policeman had subdued the Italian he managed to use his club with such effect that the two men were taken to Bellevue in the same ambulance.

Schultze Herman, fifty-four years old, died at 119 West 41st street, New York. He leaves a widow and two daughters. Deceased was the proprietor of Grigolati's Aerial Ballet now in vaudeville.

DOCKSTADER DEMANDING PROTECTION.

Wilmington, Del., Jan. 19.

W. L. Dockstader, of the Garrick, is demanding the protection of the United Booking Offices, it is said, as against the Grand, now under the management of John P. Harris.

Harris is connected with the Harry Davis theatrical enterprises. Mr. Davis books through the United for his Grand Opera House, Pittsburg.

Previously to Harris securing the Grand, Feiber, Shea & Coutant managed it, playing vaudeville in opposition to the Garrick. Mr. Dockstader believes that his weekly payment to the United for the Wilmington "franchise" of the agency should preclude the operation of the Grand by anyone attached to the United.

BUSH TEMPLE'S POLICY WINS.

Chicago, Jan. 19.

The Bush Temple is doing a big business under the new arrangement of one show a night. Ten acts are played with ten-minute intermission. The feature act is changed in mid-week and the remainder of the bill does double duty, playing the Columbia, under the same management.

The house failed to be popular under various policies, but Frank Q. Doyle's vaudeville at 25 cents for all down stairs looks like a success after three weeks' trial.

ENGAGES OPPOSITION'S MANAGER.

So. Norwalk, Conn., Jan. 19.

On Monday the Rosenbergs, who opened Hoyt's with vaudeville against the Music Hall, engaged Tom Kirby, manager of the latter, assuming Mr. Kirby's contract for one year which he held with the Music Hall.

Hoyt's is now offering a stock company for entertainment. It is reported about town that the Music Hall has lost about $3,500 since the opposition fight commenced.

CREATORE WOULD ENJOIN.

There appeared at the New York Roof last week Francisco Creatore and his band, the billing being printed to display the name "Creatore" in bold, black type, while the "Francisco" part of the band leader's title was printed small immediately above it.

The first Creatore's manager went before Judge Giroux early this week to obtain an injunction to restrain Francisco from using the name "Creatore" in advertising his organization. The Creatore on whose behalf the injunction is sought is at home in Philadelphia for the winter, but came to New York to give his testimony. On the stand Francisco testified that he was brought from Naples, Italy, when he was a babe little more than a year old, and never knew either of his parents. He claims to have been educated in Boston public schools, and described in detail his career as a musician and band leader. Creatore, best known in this country, claims that a serious damage is being done to his artistic and financial standing by the use of his family name in association with another band, specifying that he is to open an eight weeks' tour in New York Easter Day and that he will then play for sixteen weeks at San Souci Park, Chicago. Judge Giroux will render his decision later.

"POP" FOR COLUMBUS.

Columbus, Jan. 19.

As a result of E. F. Albee's recent visit to Columbus, the announcement is made that ten-cent vaudeville will replace the present bills during the coming summer at Keith's local theatre, six acts and a liberal supply of moving pictures being planned as the program. Mr. Albee stated while here that a site for a regular ten-cent house was being sought in Columbus, as his faith in cheap vaudeville and moving pictures is unbounded; a result of his experience in turning four of Keith's New York houses into "pop" shows.

MME. MENZELLI AND PUPILS.

MME. ELIZABETH MENZELLI has her EUROPEAN BALLET SCHOOL at 22 EAST 16th STREET, NEW YORK CITY, where dancing in all the styles is taught.

HENRY LEE'S ENTERTAINMENT.

The evening of entertainment given solely by Henry Lee last Sunday at the New York Theatre was voted a success by the large crowd attending. The audience remained intact until the impersonation-picture show ended at 11:20.

Pictures, still and in motion, were shown, Mr. Lee taking his audience around the world with him, appearing at intervals in evening dress as lecturer and at other times as the important personages of the countries visited. "Effects" for moving pictures tended to make them more vivid, though the several "still" views, showing pretty landscapes and marine scenes received the most applause of the picture end.

The show was divided into three parts, and followed somewhat that offered by Mr. Lee a year or so ago at the Colonial, Chicago.

Milton Roblee has the management of Mr. Lee in his latest venture. Roblee "bought" the New York for the evening, and reaped a substantial gain on the investment, it was said about the house.

NOT NOVE'S SELLING AGENT.

The negotiations between Jerome H. Remick and Bernard Nove for the selling rights of the Nove Publishing Co., to be placed with J. H. Remick & Co., were not completed.

Mr. Nove says there are no further negotiations pending, and that his company will continue to handle its own publications, consisting mostly of numbers with the leading musical productions on both sides of the water.

"COMING SOON."

Up in Schenectady there is one enterprising "small time" manager. A well-known vaudeville artist was passing the Orpheum in that city a short time ago and noticed his photograph in a display frame together with those of the Matzetti Troupe of acrobats, the Gregory Family, Ameta, the dancer and a number of other vaudeville headliners. Over the frame was emblazoned "Coming Soon."

He entered the place and demanded an explanation. The manager said, "Well I wrote to my agent to send me the pictures of acts he was going to book, and these came the next day."

MINA MINAR.

The subject of the portraits on the front page this week is Mlle. Mina Minar, who has been scoring at Hammerstein's for the two weeks past in a pantomime called "Paris Dans La Nuit" ("Paris by Night"). The production is in two scenes and is the work of G. Molasso, the originator of the Apache dance in this country.

Mr. Molasso instructed Dazie in the pantomimic art and produced the wordless sketch in which that eminent dancer is now playing, called "L'Amour de l'Artist."

Mlle. Minar goes to the Orpheum, Brooklyn, next week, and afterward plays the Percy G. Williams theatres in New York.

There are no shows booked for the last three days of the week at Gilmore's, Springfield, Mass., for the rest of the season. P. F. Shea will establish vaudeville or a stock company to take the time not occupied by burlesque attractions, which have the first half of each week.

HARRY DAVIS WILL CELEBRATE.

Pittsburg, Jan. 19.

The celebration of the twentieth anniversary of Harry Davis' occupancy of the Grand Opera House Building occurs next week. Mr. Davis has prepared a lavish program. There will be something going on every minute of the day and night all over the Grand Opera House building. In the vaudeville theatre, only acts never before appearing at this theatre will be preesnted.

NEW BOOKING METHOD.

The park and fair agents in New York commenced this week upon their annual preparations for the season. Correspondence was sent out as a preliminary to the issuing of yearly catalogs to be distributed among the park and fair managers.

Charles L. Sasse, who spent a good deal of time in Europe last season looking up new material, has originated an original method of handling this business. All the attractions under contract to him are European and have not played on this side before. This, according to Mr. Sasse's system carries an advantage over the booking of acts familiar on this side. Frequently acts engage upon park and fair time during the winter months, but when they receive attractive offers from other agents or managers, shift allegiance before the time comes around to play, resulting in many disappointments. Sasse's acts will not reach America until just before their first date.

MORE THEATRES PROPOSED.

Eventually New York will have enough theatres. On top of those recently opened and others in process of erection, the announcements of this week include two theatres near Long Acre Square, both, this time, under one roof. Henry Erkins claims to be at the head of a syndicate which will control the property fronting on Broadway, between Forty-seventh and Forty-eighth Streets, running back towards Eighth Avenue for nearly a third of the long block, and now, as for many years, occupied by the Brewster Carriage Co. The lease which the syndicate has obtained, runs for sixty-six years, possession being given next August. The building to be erected on the proposed site will include a restaurant with 6,000 seating capacity, roller skating rink, ballroom and two theatres if matters develop according to present plans.

BRONX THEATRE FOR H. & S.

Hurtig & Seamon have completed plans for the erection of a theatre at Union and Prospect Avenue, Bronx, New York. It will have a seating capacity of 2,000, and will be ready in the fall. Frank Gersten, former manager of the Yorkville and a long-time employee of Hurtig & Seamon appears for the firm in the venture. The house will be built by Avers, Record & Linde.

MASSACHUSETTS' EXTRA HOLIDAY.

Boston, Jan. 19.

Professionals will be delighted to know that Massachusetts may have another "extra" day. Senator O'Connor, of South Boston, has introduced a bill into the Massachusetts Legislature to make Oct. 12 (Columbus Day) a legal holiday.

MUST TELL THE SONGS.

Boston, Jan. 19.

The Massachusetts State Police who have the theatre managers guessing every day, slipped over another new one this week. It is a rule that all houses giving Sunday concerts must now submit in advance the titles of all songs to be sung on the Sunday bills, in addition to describing the acts, pictures, etc.

The bills have to be submitted Wednesdays with the application for a permit for the following Sunday night. When a singer is on the current bill, it is not so hard to file the name of the Sunday concert songs. But, when the singer is not in town by Wednesday—especially in the case of "small time fillers," the manager must write or 'phone, to make sure about the song titles. The manager must be able to state, in his application for a permit, whether Dottie Periwinkle is to sing "There's a Nick in the Bread-line, Mother," "Father, Dear Father, Come Home With Me Now," or something else.

WORLD'S FAIR FOR NEW YORK?

Several New York business men have organized a corporation for the purpose of promoting an international exhibition to be held on a 600 acre site which they have secured on Staten Island. The Permanent Exposition and Tercentennial World's Fair Co., was the official title first selected, but when they came to the point of incorporating it was found that a similar name had been chosen by another corporation, and a new name will consequently have to be decided upon.

The new company purposes to hold a world's fair in 1913 to celebrate the original settlement of Manhattan Island after its purchase from the Indians three hundred years ago.

"MA GOSSE" AGAIN HELD OVER.

For the third week the "Apache" dance from the Palace, London, called "Ma Gosse" has been ordered retained at the American Music Hall by Edward L. Bloom, general manager of the Morris Circuit.

The act, which received a few hisses at the first Monday matinee, immediately developed considerable drawing power, attributed to the press work received by it. One of the big dailies last Sunday devoted an entire page to the dance. That evening both the theatre downstairs and the roof above held capacity attendance, the act playing three shows on the day. The American played to about $14,000 on the week.

"Paris by Night" at Hammerstein's, G. Molasso's "Apache" production, may also hold over for the third week at that house, Molasso's piece having shown up strongly at the box office.

It is said that the management of "Ma Gosse" has consulted attorneys to protect it, several managers having been noted in the theatre often during the two weeks it has been playing at the American. The act is copyrighted on this side. On Monday last Harry Brown commenced playing the character of the English Lord in it.

CASEY'S LEGAL DEPARTMENT.

The Pat Casey Agency established a legal department this week, with David Steinhardt in charge. Mr. Casey said that while he had no need for an attorney in court, the department had become necessary through the many contracts passing through his agency.

Previous to entering the Casey agency, Mr. Steinhardt was chief clerk in the offices of Maurice Goodman, the United Booking Offices' attorney.

THEATRICAL PHRASES
BY
HENRY CLIVE
NO. 8.
"THE FULL STAGE."

ANOTHER TORONTO HOUSE.

Toronto, Can., Jan. 12.

The local papers are discussing a report that William Morris has taken a lease on a second house here. Inquiry of his representatives brings forth nothing as to the location, but it is learned in other quarters that the New York manager will take possession of the house at the end of the present season. Workmen will be employed during the summer remodeling the building and it will open under Morris management Sept 1. It is understood that the rent will be $15,000 for 20 years. It will be called the Victoria Music Hall.

At the same time comes the report that next season "pop" vaudeville will be placed in the Majestic, upon which Morris has a two-year lease.

CARRIE NATION SUES FOX.

In the local courts Carrie Nation has brought suit against the Fox Theatrical Enterprises, controlling a string of picture houses, to recover salary claimed for three weeks' lectures four times a day, for which she says she was to have received $3,000. She claims Fox offered her $300 in settlement.

BARS OUT CHILDREN.

New Orleans, Jan. 19.

On Monday in the Supreme Court, Judge Land, of the Louisiana Supreme Court, affirmed the ruling of Judge Wilson in the Juvenile Court last summer in the case of Lew Rose, manager of the Wintergarten, who was then convicted and fined for permitting children to appear on his stage.

The appeal to the higher tribunal and its decision means the elimination of children from the stage here unless the Legislature amends existing statute.

EXPECTING MAY DE SOUSA.

Reed Albee, as an agent, is expecting May De Sousa, the star of "The Goddess of Liberty," to enter vaudeville through his office (Smith & Albee). "The Goddess" closed last Saturday night at Weber's.

It has not been decided whether this Jos. Howard show shall take to the road.

If it does not, with the probabilities leaning that way, Miss De Sousa will return to vaudeville. She lately played a week at the Majestic, Chicago, after a long visit in Europe.

FOREPAUGH-SELLS 166-FT. TOP.

Chicago, Jan. 19.

The Forepaugh-Sells big top will be 166-foot round top and the seating capacitgy will be the same as Ringling Brothers and Barnum & Bailey. The show will have fourteen elephants. Ten will work, five in each group. The elephants will be the ones leased to Gollmar Brothers last summer.

TWO THEATRES IN ONE.

Chicago, Jan. 19.

It is said that L. M. Crawford, of St. Louis, will build ten vaudeville theatres in and around St. Louis. They will be "Family Theatres." Some will have another theatre upstairs, Crawford's idea being that patrons visit two small places in a night, and they might as well be under one management.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

Boston, Jan. 17.

I wish to say a few words in commonsense, not a knock. Now, I wish to thank the small-mind knocker that is out with the hammer about me. If I find the amateur or the knocker that used my name, Mike Scott, at the Opera House, Waterbury, Vt., it will cost me not one cent, but will cost him more than it does to knock a well-known performer.

If he thinks he is a better man than me, I will put up the money with the editor, and I will show him something he never saw me do on the stage.

When he knocks me he knocks himself. Others have found it before. I like a bit of dirt, but won't let it be rubbed in. There are managers who played me before and will again; there are gents who have played me before but never will again. It is better to be poor and honest than have plenty of money and be dishonest, for you may not get time to count it on the last day.

Good-bye Knocker. Every knock gets me twenty-four friends. Trust the man that tells you his mind like a man; that man is the only *Mike Scott*

(Of Dublin).

(Well known in five parts of the world.)

Jan. 16.

Editor VARIETY:

In reply to Princess Rajah's letter, I desire to state, she has evidently been misinformed regarding the title of the dancer with "The Jardin De Paris."

In the first place "The Jardin De Paris," that played Detroit, week Jan. 2, is the joint property of Henry C. Miner Estate and Dave Marion. Mr. Gerard is not even interested, and the dancer's name is Princess Hajah. She has used that title since the season of 1908, when she was extra attraction with the Sam T. Jack's Co. for the season.

Princess Hajah.

(Helen G. Lawton).

Albany, N. Y., Jan. 15.

Editor VARIETY:

In today's issue Princess Rajah accuses me of using her name in connection with my show, "Follies of the Jardin de Paris" at Detroit two weeks ago.

I have written her manager that the accusation is a serious one; that I have no show by that title, nor did my show, "Follies of the Day," play there this season. I am half owner of "Follies of the Day" and "Town Talk," but have not advertised "Princess Rajah" with either show. The Princess should be more careful in making such serious accusations, as I create and produce instead of stealing other people's brains and assets.

I suppose by this time Rajah has been enlightened of her mistake and it behooves her to contradict her own statement through VARIETY. *Barney Gerard.*

Editor VARIETY:

I wish to call you attention to the treatment I received at the Apollo, Chillicothe, O. (H. H. Hamm, manager). He did not notify his agent to book in the bill until noon on Sunday. I was instructed to go to Chillicothe Monday at 9 a. m. I made an 80-mile jump and arrived in time for the night show. I opened to the satisfaction of everyone. When the engagement was over I was notified that I would not be paid for the Monday matinee, although the agent had informed me that there would be no reduction.

Bessie LaCount.

Flint, Mich., Jan. 17.

Editor VARIETY:

There is an act in England, claiming to have originated the cannon-ball bombardment. I should like VARIETY to record that I am the originator of that business.

Dan Sherman.

(Sherman and DeForest).

New York, Jan. 15.

Editor VARIETY:

We see we were billed at the Majestic, New York, three days, Jan. 13-15. To make things worse another act was allowed to play under our name, putting a card out with our name on each time they appeared.

We consider this a great injustice to us, considering we told Mr. Jos. Shea positively we would not accept the engagement offered.

Klein and Clifton.

Oshkosh, Wis., Jan. 15.

Editor VARIETY:

I wish to tell of a bold piece of piracy. Last season, while with the "Dainty Dutchess" Company, I acquired the exclusive singing rights to a song entitled "Funniosities," copyrighted. I rewrote the lyrics, with permission, to suit our act, and used it in my olio specially with my former partner, Fred Whitfield. I am still using it.

Week Dec. 27 I saw Sam T. Jack's burlesquers. I found Mr. Abe Leavitt, also a member with me of the "Dainty Dutchess" last season, using the above song, word for word, with another melody. I've asked him to discontinue. He refuses to do so. My publishers have written him, and also the manager of the show. Still he continues to use it.

I take this means to warn fellow artists to keep tabs on this fellow, as he has said openly that he would use anybody's material that sounded good to him.

Eli Dawson.

(Dawson and Gillette).

P. S.—I think the decision secured by Miss Irene Franklin should be a warning to all such pirates. Three cheers for Burt Green.

Cordelia and Hans Hanke will present a turn, consisting of character songs by Cordelia (Mrs. George Austin Moore), at Mt. Vernon for the "try-out" Jan. 31, Hanke acting as accompanist, a position he lately occupied with Carter De Haven. Bentham is booking.

WOMAN IN VARIETY

BY THE SKIRT.

The two girls of the McDonald, Crawford, Montrose Trio make some pretty changes, the most attractive being when they appear as Irish lads in green silk tights, for which they received a round of applause upon their entrance. (Colonial).

Mrs. Jimmie Barry is wearing two pretty frocks, a light blue satin and a black embroidered in gold. Mrs. Barry has long passed the poke bonnet stage and it is not becoming.

The woman who is taking Grace Gardner's place in "The New Coachman" isn't as good looking as Miss Gardner, but she dresses as well. Her gown was black, trimmed in pink and white with jet bands. (Colonial).

Frances Clare, of "The Bon Tons," is a very busy little lady. She is on the stage most of the time but when not she is making another change (and she has many pretty ones). Miss Clare's prettiest costume is of green in all its shades. The most daring is a short black lace coat worn over fleshings. The rest of the company are poorly dressed. But any company that doesn't put its chorus in silk stockings is poorly dressed. (Murray Hill.)

The McGregor girl should look to the ribbon in her hair. On Monday night at the Alhambra it wasn't of the cleanest. (Alhambra).

Agnes Lynn of Spink and Lynn looks enough like Irene Franklin to be her sister. Miss Lynn's second costume made her look dumpy, owing to the softness of the material over too many petticoats. (Alhambra).

Adelaide Keim, not so blonde as heretofore but prettier than ever, utilizes two dresses, a tea gown and an opera cloak. The first dress was stunning. It's a gold rich colored cloth. The evening gown was blue crepe with which was worn a beautiful white wrap. (Alhambra).

The curtain going up on Fred Irwin's "Big Show" (Columbia), displays as well dressed a chorus as has been seen here in some time. Light blue predominates in the opening number, with dashes of black, pink and cerise. One particularly pretty costume was of black satin with butterflies. Alice Maizee dresses very well and shows a partiality for violet. In the olio Miss Maizee makes three changes, the first an elaborate costume in green and violet was very handsome. Miss Bennett made so many changes it was difficult to follow them. While Miss Bennett looks very well in tights her last costume of blue satin was the most becoming.

The Watson Sisters always look well. Their red velvet dresses in the olio are very handsome. In black satin breeches the sisters look wonderfully nice for such big women. The chorus assisting Miss Belmont in the "Paree" number wore stunning costumes of gold cloth and black satin, upon which were embroidered cats' heads.

Ernest Pantzer, by virtue of having purchased fifty Long Island town-lots, has a street named after him.

3 BAGGAGE CARS FOR BILL.

Syracuse, Jan. 19.

Three baggage cars left the New York Central station last Sunday, carting away the scenery and props used in last week's bill at the Grand.

One baggage car was engaged by Annette Kellermann, who broke all house records during her Syracuse week. Another was for the sketch "Lucky Jim," which has an elaborate mounting. The third car conveyed the baggage for the remainder of the program to Detroit, where they appear this week.

It has been a long time since any production played the legitimate houses in Syracuse, and required more than two baggage cars to move.

This week "Lady Betty," the "monk," is the feature at the Grand. Joe Pearlstein, the energetic resident manager of the house, arranged with Edwards' the big department store of this city, to exhibit the "monk" Tuesday forenoon. This Edwards' did, giving a corner of their two-page Sunday advertisements in the local papers to the chimp's appearance. It is the first time a Syracuse store ever advertised a vaudeville attraction.

CONTEMPLATING BANKRUPTCY.

Chicago, Jan. 19.

A petition in bankruptcy is contemplated by Arthur Buckner, the bicycle rider, according to a report which says Buckner consulted an attorney while here last week endeavoring to learn if bankruptcy would relieve him of his indebtedness.

Buckner owes about $30,000, and has assets of about $400. That amount of assets is exempt under the bankruptcy laws as Buckner is a married man.

CHANGE ON "THE CORNERS."

A high office building will shortly replace the present buildings at the northeast corner of 42nd Street and Broadway in which Doyle's billiard parlors are located. The new building will cost $1,000,000 and will be 20 stories high. The United Cigar Stores Co. will have its general offices in the new structure. The William Waldorf Astor Estate is the owner of the ground.

ADDS ANOTHER CRITERION.

The Criterion, Asbury Park, N. J., was jointly leased this week by Walter Rosenberg and Jos. M. Schenck. Mr. Rosenberg has the Criterion, Atlantic City, and the Broadway, Long Branch, besides other small time theatres. Mr. Schenck is general manager of Loew's Enterprises.

Possession will be taken of the Asbury Criterion on April 1.

METROPOLITAN DISSOLVED.

On Wednesday the formal dissolution of the Metropolitan Vaudeville Exchange occurred. This was the agency in which Joe Wood and Pat Casey had been interested. A meeting, a month or so ago, was held when the directors voted to dissolve the corporation. The Wednesday meeting was for stockholders to ratify it.

There were no assets of the Metropolitan, it is said. No statement has been issued regarding either assets or liabilities. The dissolution was duly advertised.

Gus Edwards is composing a song to be called "Pat Casey."

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.
(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Jan. 7.

At the Alhambra they have added a Spanish dancing girl to the old ballet "On the Heath." She is a winner. Rita Leggiera is her name and she is a corking dancer. Grant Gardener and Marie Stoddard have their act fixed up to fit the house completely and are getting away very big at present. The De Tomas Troupe and the Marco Twins are the newcomers. The De Tomas (five men and a girl) do one of the prettiest tumbling act seen here for some time. The girl, as is usual, does nothing, but this one looks pretty good. The Marco Twins, who, although they have not played here in some time, are not new to England, and they went very big this, their first week in London. The new ballet, called "Our Flag," which replaced "Psyche" at the hall, shows some pretty scenery and costumes, but it will never cause any stir.

The new club that is being run by "Willie," next to the old Barrasford offices, looks like a winner. The stay-up-at-nighters seem to like the new place.

It looks like a lot of trouble for John Lawson if he persists in playing his new religious drama, "The Miracle," in certain sections of this country. On Wednesday evening at the Holborn the show was hissed and hooted until the curtain had to be rung down. Thursday evening everything was quiet, only that the feature drew even more people into the house, if such a thing was possible. The show is bound to draw money, but it is a question whether or not the people in the better neighborhoods are going to stand for it.

Paul Schultz states in regard to his act, the "Eight Juggling Girls," that he has the original girls. He avers further that he took hold of the act when it was in very poor shape and was laying off. The Shultz troupe left England for America on the St. Louis Jan. 5. Mr. Schultz, who has been in London all this week, will leave here in a couple of days to tour the south of France, Italy and Spain.

Leo Stormont, the fellow who saved England last year by licking the invading army twice daily at the Coliseum, is now at the Oxford delivering a political speech in the shape of a recitation. This causes friction, because Stormont storms for tariff reform, and, although most of the people are with him, there are a few that are with the present government, and they "boo" and hiss at the finish. Free Trade has a walkover, so Leo is in wrong again.

A dancing act with a novelty is being shown at the Oxford this week by Mlle. Mab Dersey. For a finish Miss Dersey dances on the keys of a piano, playing a waltz in very easy fashion. The act ought to get along in England. It has just been imported by Sydney Hymen from the continent.

Alan Shaw, the coin manipulator, arrived here from America this week, and will leave for Nice, France, in a few days, sailing from France for Australia shortly after.

Their is a chance of Fields and Lewis making their stay a trifle longer than they expected a week ago. This week the pair are playing Leeds, which is their last booked week, but the team will probably be seen at the Palace in February. They have been offered the time by Mr. Butt.

George Ali who is now at the Drury Lane will have a three weeks' run at the Coliseum in London immediately after the close of the pantomime. The comedian will put on the "Buster Brown" sketch for another season on the Stoll tour.

The death of Sydney Marler, one of the directors of the Gibbons Circuit, occurred this week in London. Mr. Marler was one of the most important money men of the circuit.

The Carina Sisters, who were brought over by the Stoll circuit and who were on the Stoll time for a couple of weeks, will appear next week at the Oxford.

Millie Payne plays a week at Walthamstow for the Syndicate before coming into the West End to play the Oxford.

George Abel and Co. are playing "Three of a Kind" over here on the Syndicate time, appearing at the Metropolitan next week.

Yvette Guilbert is among the coming attractions at the London Coliseum during the next two months.

Blake and Amber are in town for a couple of weeks, having finished their Barrasford time. The pair will open at the Palace in London in a few weeks.

Cyril Maude and Elise Craven are playing a very pretty affair at the Coliseum, called "Mr. Jellicoe and the Fairy." Mr. Maude is Mr. Jellicoe and Miss Craven, of course, is the Fairy. Jellicoe in the piece is a man so mean he even hates himself. The Fairy fixes things up by changing his sorelets into a tramp for a while and then back again after she puts him through a few tortures. The action of the piece is supposed to take place at Trafalgar Square and the scene is a beauty. The Fairy business of changing people's clothes about is wonderfully worked. Elise Craven is a "cute kid," and there is no mistake about that. She has improved in her dancing. It is safe to bet she is to be ranked among the wonders.

Heeley and Meeley arrived in London from America this week to start another tour around the Stoll time. The act will be seen at the Coliseum, London, in two weeks.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Jan. 7.

Marinelli and Victor de Cottens, in renewing vaudeville at the Olympia, have done so in good form, and they have the finest variety program in the gay city. Prince and Moricey, two well-known comics from one of the first legitimate houses in Paris, give a sketch by Millot and Dufort, which raises a few laughs, but is a poor show for such talent. The first of the evening is the dancing of two Russian stars, Mlle. Ludmila Schollar and Georges Kiakscht in the Pas de Deux of Glazounoff. This is real Art, and is attracting the most elegant public that the Olympia has ever accommodated. The ballet "Psyche" is also creditably presented, the dancing of Mlle. Cornilla being remarkable. Mlle. Leonora, from the London Alhambra, is not particularly well commended by the Parisian audience. Miss Theo Girard, billed as "from the Casino Theatre of New York," plays Venus in a very dignified manner, and few recognize her as being the same artiste who gave the "Vampire dance" in the revue. There are seven other good numbers, the show being closed by Morris Cronin, who as an original club juggler is unique.

Varied program also at the Alhambra, as usual: Maud Lordy and her dogs; Burley and Breen, eccentrics; Wallam, the juggler; Kiners Moulin; Louis Baldy with imitations; Myrta Forenza, in her Greek dances; Brothers Boller, cyclists; Marise Damia, singer; Harry Fragson; Lawson and Namon, cyclists and ball punching; Scott and Whaley, colored; Brothers Carson, athletes; Onlaw Trio; Hilgart-Arkas troupe of acrobats.

Madame Varlet, the directress of the popular hall known as the Gaité Rochechouart, placed an attachment on the salary of the French comic Morton at the time he was playing the Folies Bergère under the direction of the Isola Brothers, to recover payment of $7,800 forfeit of an unfulfilled contract. An action was commenced by Cadaux, known on the stage as Morton, to have this attachment removed, dated back to 1907, and a decision has just been rendered. It appears that although Morton played the Folies Bergère he was never engaged by the Isola Brothers, but was a member of a troup at the head of which was Leon Lang, an impresario, who made all contracts, received the money and paid his artists. The Court decided the manager was therefore not his manager, and no salary could be retained, as the only legal employé of the theatre was M. Lang, and the rest of the troup were employed by him.

Yvette Guilbert goes to Coliseum in April. There will be Russian dancers at that time at both the Coliseum and London Hippodrome.

The police of Budapest, Hungary, have just issued an order that only artistes who hold a certicate of capacity will be allowed to perform in the music halls and circuses of that city. Protests have been lodged against this decree and a strike is threatened, which will cause many of the amusement places of Budapest to close, unless the measure is withdrawn. The police have also ordered that all the women serving in restaurants, flower stalls, etc., must possess a certificate proving their morality.

The latest tenant of the ill-fated Casino de Paris is M. Viviani (not the Minister of Labor here), who is said to have acquired the lease and will open this music hall shortly.

The little theatre in the Rue St. Lazare, known as the Bodinière, is to disappear. At present it is occupied by a cheap hardware dealer, who sells pots and pans in the long entrance hall.

La Cigale has closed for interior alterations exacted by the police, including an iron curtain. This hall will open again about the end of March.—The Parisiana will produce a brand new revue in March, by Joullot and Alevy. Mr. Ruez is at present giving a musical comedy advertised as in English "The Emperor Amuses Himself." It is a skit on Napoleon, something on the lines of the sketch at the Eldorado.—The revue at the Moulin Rouge will be ready by about Jan. 20, and it is rumored that Rostand will postpone "Chantecler" so as not to interfere with this date.

A Deputy has just proposed a bill in the French Parliament to modify Article 543 of the Commercial Code, so that artists may be included in the category of privileged creditors against persons filing petitions in bankruptcy.

The "Slaviansky Russian Choir" opened at the Coliseum this week, and with a bunch of good singing voices easily got to the Coliseum audience, especially the gallery. They ought to have quite a run there.

Russell and Held opened at the Coliseum this week, this being their first week in England. No singing and dancing act over here seems to attempt the changes after each number, and this one ought to prove a novelty.

The Four Fords, returned from Berlin where they played a month at the Wintergarten, will go to Manchester and then on to Glasgow for the next two weeks. The Palace in the former and the Pavilion in the latter will see them.

COLLECTED $8.75.

Geis & Mack have collected and forwarded to VARIETY $8.75, as per list below for the benefit of The Dabroys at Pittsburg. The list of subscribers as given totals in amount $8.25:

Harvey Case and Co.	$1.25	Geis and Mack	.50
Sweeney and Rooney	1.00	Mark Franklin	.50
Sensell Bros.	1.00	Emmet Bros.	.50
Mexican Marimba Band	1.00	Gardner, West and Sunshine	.50
Dr. Herman	1.00	Watson and Rusha	.50
		Musical Smiths	.25
		Allun Birbower	.25

Violet Hilson remains with Williams' "Imperials" next season.

BERLIN NOTES

Berlin, Jan. 10.

The Wintergarten feature this month is Olga Desmond, and she is packing the house to the doors. Olga is receiving $975 weekly. Cleo de Merode played here for four days, and she again met with a big "frost." The rest of the bill at the Wintergarten consists of The Four Leamys, aerialists, biggest success of the whole show; Capt. Woodward's Sea Lions; Gregory Troupe, hoop rollers; Merian's dog pantomime; Les Sousloff, acrobatic dancers; Three Facoris, trapeze; Durga, the flying piano; George Hartmann, illusionist; Wessely Troupe, jugglers; kinemacolor and bioscope.

The Apollo is also doing record business now. Besides Perzina's Chimpanzee there is another drawing card, a sketch, called "Die Ehebrecherin," which seems to be a great box office attraction. A young woman, wife of a high officer, visits her lover, a young lieutenant. After some flirting she becomes intoxicated and starts disrobing, partly in the open scene. The lieutenant puts her in another room, when, rather suddenly, her husband, the general, enters. A duel follows, in which the husband is shot. The dead body is quickly covered and put underneath a chaise-longue, when the woman enters in a very light costume. She has no idea what has happened and continues flirting, throwing herself madly on the chaise-longue, singing and laughing, but through a movement of her hand she strikes the dead body of her husband lying underneath. Becoming suddenly insane, she kills herself by setting her costume in flames. There are some good scenic effects used in the play.

Other acts this month at the Apollo are Miss Renee, a clever and good looking instrumentalist; the Sleedes, pantomime; Les Pages, jumpers, and a burlesque called "Prinz Pinne."

The former assistant manager of the Apollo, Heinz Gordon, is now managing the Central Theatre, Dresden. Carl Juppa is the sole manager of the Apollo, and business has improved greatly.

At the Circus Busch the new Russian pantomime, "Marja," is drawing immensely. New acts this month are The Two Morandinis, extremely clever gymnasts and acrobats in the style of the famous Wille Brothers, and Les Three Fillis, equestrians, children of the old renowned James Fillis, of Circus Renz fame. Clown Alfred Daniels is still the favorite of the Circus Busch, having been there eleven years, consecutively.

New acts at the Circus Schumann are Clown Bagonghi, Sergeant Brennan, de Marlow, and Gustav Stensbeck.

BUYS OUT PARTNER.

Bangor, Jan. 19.

R. L. Acker has purchased the interest formerly held by Geo. Blood in the Family Theatre. John Wild, formerly manager of a Fall River theatre, has assumed the management for Mr. Acker. The policy of vaudeville and pictures will be continued.

SUING FOR PROPERTY EARNED.

Spokane, Jan. 19.

Ruth Ella Jones, wife of Chas. A. Jones, a trapeze performer, is trying to get valuable property. She has brought suit in the local courts against Mary and D. C. Williams et al., to recover her asserted rights in property worth approximately $4,000, which is now vested in the lawful child of Mary Williams. As "Baby Ruth," Mrs. Jones played in vaudeville under the management of Mrs. Williams, who sheltered and educated her to dance after the death of the child's parents. It is the money thus earned which was invested in the property which the grown up "Baby Ruth" is now trying to get hold of.

CLAIMS "GLOBE" DEVICE.

The Three Rohrs, a "loop" cycle act is working in this country under permission from the courts pending the trial of an action brought by Annie E. Frazer to determine her claim to the rights of a "revolving globe," the description employed by the act.

Miss—or Mrs.—Frazer is a non-professional. As far as known she has never presented her "Globe" mentioned in the suit in public, basing her action upon alleged patent rights.

Leopold W. Harburger appears for the act, which deposited a bond of $250, to cover the costs of the suit, if decided against them, the Three Rohrs being foreigners.

SUBSCRIBERS FOR NAT LE ROY.

The following list of additional subscriptions in aid of Nat Le Roy at 2036 Fifth Avenue, Pittsburg, has been forwarded for publication by Mr. Le Roy through Geo. Le Maire (Conroy, Le Maire and Co.).

Mr. Le Roy is deeply grateful to the many who have expressed their sympathy for his unfortunate condition so substantially. As an artist with a clean record of many years in the profession, he is deserving of such aid as any brother or sister professional can conveniently extend to him.

Living with his wife, a very worthy woman who has devoted her entire time and attention to her husband, the needs of the little family are such that continued contributions should be made, they have no other means of support:

Harry Ellis and McKenna	$4.00	Merril and Otto	3.00
Wm. C. Browning	33.00	Friends	1.50
Barry and Wolford	5.00	Marion Murray	1.00
Gerora Trio	1.00	Emil Hoch	.50
Lon Hascall	5.00	Jock R. Windsor	1.00
Vic Casmore	2.00	Elizabeth Tracy	.50
G. W. Belford	2.00	Ed. Morton	1.00
Will J. Kennedy	1.00	Moore and Young	.50
Joe Barton	1.00	Bert Snow	1.00
Billy O. Gay	1.00	Carlton	.50
Mollie Williams	1.00	Anlameth Smart	.25
Geo. Armstrong	1.00	Mrs. C. B. Ward	1.00
Bruce Sinclair	1.00	Mr. Sinclair	.25
Otto and Nelson	6.00	Mrs. M. Hunting	1.00
Sam Chip	1.00	E. A. Otto	1.00
Mary Marble	1.00	A. Otto	1.00
John W. Dunc	1.00	Mr. and Mrs. Van	1.00
John Birch	5.00	Cartinell and Harris	5.00
Empire City Quartet	10.00	Walter Schrode	1.00
Harry Lauder	5.00	Lizzie Mulvey	1.00
Annette Kellerman	5.00	Jas. H. Cullen	1.00
The Mowatts	5.00	Fred Hallen	1.00
		Mike Morris	1.00

A NEW HOUSE MENTIONED.

A journal devoted to the building trades makes the statement that the 48th Street Theatre Co. has been organized and will own a projected playhouse on the uptown side of 48th Street. Construction contracts have not yet been given out. It is stated that the new house will cost $125,000. The ground plan is 79x97.

BILLY GOULD IN NEW YORK.

By WILLIAM GOULD.

Matt Woodward, song scribbler, said to me: "Mention my name in your column even if you have to call me a thief." Mercy! Who ever heard of a song writer stealing? I've heard of a composer stealing a march on a fellow composer, but—never mind, Matt, we appreciate you so much they have named some seals and an Avenue in Detroit after you, a long while after you.

Maud S. Ryan informs me that Charlie Case is not very popular in Texas. No one is doing his routine, but that Jim Morton and Georgie Evans are very popular, especially George, as they had an opportunity of seeing the Honey Boy lately.

Tim Cronin liked the little noise I made about him in last week's issue. Good luck, Senator. (That ought to get him good.)

You can see a whole lot of vaudeville acts in "The Jolly Bachelors" that are not playing in "The Jolly Bachelors."

I leave for Denver before this will appear in print. The last time I played Denver I received $30 a week and thought that the world was mine. Those were the good old days; may they never come again.

For a man with bad legs Jack Levy is the best kicker I have met this year.

A certain star, playing on Broadway, attends the Monday matinee at Hammerstein's religiously. On the same Monday night all the good jokes he heard at the matinee are injected into his show. If he will only come by, in the near future, and restrain Nat Haines and others from using their own stuff I will feel that my dream comes true.

JOKE: Why is the American Music Hall the most comfortable amusement resort in America? Because it has Morris chairs for its patrons.

By the way, young Irving Berlin is some song writer. He has written six hits in six months. Some speed to that.

I'd like to see Howard and North starred in their two sketches. I had a talk with Felix Isman about their starring possibilities. If they will write to him they may hear something to their advantage.

Johnny Stanley and his new partner, Miss Morris, made a very big hit at K.-P's. Fifth Avenue. What poor Pete Dailey was, Johnny is.

Leo Donnelly has a bright act. Leo doesn't care; he is placed in the olio. Oh, Leo—deep but fair stuff.

First performer, writing a letter. Second performer comes in. "Hello, Jim; who are you writing to?" First performer: "I'm writing to Martin Beck. I'm asking him for $250 per week." (Continues writing while second reads a paper.) A moment later: First, "How do you spell seventy-five?"

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The sixteenth of a series of Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Jan. 18.

Dear Mike:—

Them six Novelty Dancin gals you sent this week is pretty slick but they are a mighty hard lot to manage. They are the most helter skelter lot that ever I seen and don't care a durn what happens. One of them was late gettin in last night and when I told her about it she says That's all right pop and stuck a lump of chewin gum in my whiskers. Another one went galivantin around in an automobile and didn't get to the show at all and when I told her I would deduct fifty cents for it she said Make it three dollars and I will stay out the rest of the week. They took right good and some of the same people came in every night. Old man Shively that runs the lumber yard offered me a dollar to let him set on the stage, so did lots of others. I could have sold more stage seats than anything else if I had room for them.

I have been puttin a gallery in my theatre and just got it done. There was a lot of old lumber in the alley and I used it to put up a shelf about four feet wide on one side of the building. I built most of it myself while the afternoon show was goin on. We made a good bit of noise but we only hammered and sawed when some one was tellin jokes so it didn't matter. The shelf holds fifty-five people and we built a ladder at the end for them to get up, but when the show is over they just jump off as it is only six feet from the floor.

Professor Clavicle does some mighty heavy liftin but he busted the staging throwin his iron and junk around. Valvo and Slider The Merry Musical Mokes made more fun than any one that's been here. The comic man in the act sets down on a bladder and busts it and his hair stands right up straight. Then he tries to play a tune on a coffee pot but a lot of flour flies in his face and the audience most dies laughin. They also play Old Dog Tray on a tomato can with a string in it which was fine. Raphael the Sand Artist made some sand pictures out of corn meal. He made a snow scene and a ship also an American flag which was clapped right good.

Business is pretty fair but some durnd thing happens all the time. Now my youngest boy has got his hands and face all burnt from practicin to be a fire eater and I notice my daughter comes to the theatre every mornin and is learnin to thump silafone slats with my drum player. Also my oldest boy is studyin to be a jig step dancer. I seen my wife darnin some tights for the strong man this week and I think this theater business is raisin hell with my whole family.

Adam Sowerguy.

Manager.

John F. Byrne, of Byrne Brothers, famed for their association with "Eight Bells," has been sued for divorce by his wife, formerly Helen N. Holley in Norwich, Conn., where the Byrne home is located. Mrs. Byrne asks $70,000 alimony.

PATENTS CO. ASLEEP.

Under date of Jan. 6 the United States Department of Commerce and Labor issues a bulletin in which Consul General Julius Lay points out that the moving picture industry in South Africa, having received a large initial impetus, is in a way to be destroyed through lack of a rental agency or distributing system in that territory.

The consul recites that the popularizing of the kinematograph is a movement only a few months old. Previously picture shows were given at high prices, but two houses are now operated in Cape Town at an admission fee of 12 cents. One amusement firm alone has started to open seven 12-cent houses, but cannot get films at reasonable prices.

"No depot exists in any part of South Africa for the distribution of films on hire," says the report. "The manufacturer who wishes to sell picture machines in this country should make it possible for purchasers to obtain the loan of films at a moderate price.

"All the moving picture machines now being used in South Africa are of English or German manufacture, and the individual or companies owning or operating them have arrangements with suppliers in London, England, for films to be sent regularly on all the most recent subjects.

"These are purchased outright and not returned to the London depot. It is stated that the depots for films in Europe will only send films to South Africa on the loan system if the person hiring them pays rent from the time the films leave the depot until their return thereto. This, of course, makes the cost of hire prohibitive.

"The demand is principally for a high-grade machine using electricity for power. American-made picture machines are very little known in this country, and there seems to be a good opening at present for some manufacturers to sell their machines here.

"Intending purchasers of machines will not buy from catalogues, but must be shown the machines and have them demonstrated to them. When once convinced that the American-made machine is equal to the British and costs no more, manufacturers of the United States can get a share of the business."

PICTURES TENDING TO VAUDE.

Sydney, Australia, Dec. 4.

Ben Fuller of the New Zealand Proprietary has under consideration the offer of a prominent vaudeville manager for a permanent circuit here in conjunction with America. Ben divulged no names, but there is a possibility that the gentleman concerned is an American.

He declared that the picture business established by the Proprietary was still going well, though a strong inclination towards vaudeville was evinced.

A SCHEME WORTH TRYING.

To allow moving pictures to be seen without darkening the room in which they are shown a French inventor frames the screen with dark curtain hung a short distance in front of it to cut off all light except that which is projected from the machine. It is not explained just how he avoids obstructing the view of the spectators.

PICTURES OF AN EXECUTION.

For the first time in three-quarters of a century, the guillotine was used in Montauban, France, to execute Jean Hebrard, a child murderer. An enterprising picture manufacturer was on the spot with a camera, making two attempts to photograph the scene. He was successful the second time, but was pounced upon and his film delivered to the authorities.

CAMERA CATCHING NATURE.

Dr. Laffman, a Philadelphia scientist, is arranging to train a moving picture camera machine, with microscope attachment, upon a growing plant with view to discovering if there will be any scientific value to the experiment. It is his hope to show the workings of nature which are too slow for the human eye to catch. This will be the first time the cinematograph has been put to this particular use.

FIRE IN PENNY ARCADE.

Boston, Jan. 19.

The Automatic Vaudeville Company's penny amusement parlor at No. 9 Tremont Row was damaged by fire which started from crossed electric wires tonight. The Star at No. 7 was also damaged a little.

DR. BAER RESIGNS.

After a service covering over ten years in the employ of S. Lubin, the Philadelphia film manufacturer and moving picture exhibitor, Dr. B. A. Baer has resigned. During the past five years Dr. Baer managed the business. His resignation took effect Monday.

LOTTA BUILDING PICTURE HOUSE.

Boston, Jan. 19.

Lotta Crabtree, the actress, owner of the Hotel Brewster and of the Park Theatre, is building what she says will be the finest moving picture theatre in Boston on the site of the closed Hotel Cecil.

Jack Crabtree, her brother, who formerly managed the Park Theatre, does not care to sit through more than an act or two of a modern play, but he will spend hours before moving pictures. He interested his sister in the idea, and now the work of erection has begun.

ADVERTISE BY MOVING PICTURE.

"The Story of a Shoe" is the title of an industrial film which was recently made in St. Louis to advertise the product of one of the big manufacturers of foot-wear. The picture shows the various processes in the manufacture of a shoe from the cutting of the leather to the finished product.

The Virginia Supreme Court has taken up the case of Samuel Hardy, convicted of murder. One of the points upon which a re-trial is asked is that the jury, while in charge of the sheriff, was taken to a moving picture show, during the progress of the trial, where "crime" pictures were shown and that they had an effect upon the jury.

To get rid of the fluttering effect of moving pictures, an inventor has applied the principle of the stereopticon; the picture being thrown upon the screen by two lenses, in front of which shutters open and close alternately so rapidly that there is no break in the series.

"SMALL TIME" SETTLING.

Chicago, Jan. 19.

"Split weeks" seem to be going out of style in Chicago. The managers find that the disadvantages fully equal the advantages. Many say the balance is in favor of the full week. The smaller vaudeville houses are almost sure of big Saturdays and Sundays. By splitting the week so that the new show opens on Friday the house manager runs a chance of having a good show. Splitting the week on Thursday overcomes this to an extent but there still remains the double duty of arranging two good shows. If the show the first half is "good," the manager hates to see it leave the house, and everything considered the managers have been in a quandary what to do.

The Julian has played full weeks when the other houses booked by William Morris insisted upon "splits." Last week the New Comedy begins playing shows a full week. The Mabel is playing a show all week for the first time and on Jan. 17 The Five Sedgwicks opened there for a two weeks' stay, presenting a different dramatic sketch every three days.

The Bush Temple and Columbia now play one show a night and hold the acts a week, but some of the acts "split" between the two houses, showing first at the Bush and then at the Columbia or vice versa on the same night. Three acts are engaged for the Bush Temple exclusively this week and the Riva Larsen troupe is engaged exclusively for the Columbia.

Josiah Pearce & Son, amusement promoters in the South, have opened a picture house of 600 capacity in Monroe, La. It is called the Lyceum.

The Co-Industrial Co. has been chartered in Wilmington, Del. The stock is $500,000, and the concern announces its purpose to manufacture and rent moving pictures.

The Bell Theatrical Corporation has been established and incorporated at Newport, Va. They will promote vaudeville and moving picture shows.

While Jennie Postal, of Newark, N. J., was in attendance at a picture show a piece of plaster fell from the ceiling and hit her upon the head. At that moment the film on view displayed a picture of a man throwing a plate at his wife. Miss Postal became hysterical and has since been in a delirious condition, imagining that someone is throwing plates at her.

During the act of the Empire City Quartet, Harry Cooper, the comedian, asks for a cigar from the audience. On Sunday night one was thrown him with a "mash note" as the hand. It asked the comedian to meet a young woman at the corner drug store after the performance. Mr. Cooper said he would have looked the "date" over, excepting it was Sunday evening, and his wife who was in front might have fallen against the salary envelope in his absence.

Edward Waldmann has returned to vaudeville in a new act, "Scenes from the Classics," in which he impersonates famous actors. He is assisted by Marguerite Van Ness.

"The Parson's Umbrella" (Edison).

The Edison studios have worked out a highly amusing comic. The opening shows a congregation of colored people leaving church in a rainstorm. The first comers take the best umbrellas from the rack, and the stragglers are left shelterless. In the number is the parson. Somebody took his umbrella. At the next service he announces that unless it is returned to him by being thrown into his backyard the same night he will declare the name of the pilferer in public. The scheme works. Everyone in the congregation who did not get his own umbrella is seized with trembling, and after nightfall there is a procession of guilty souls passing stealthily near the parson's fence and heaving over an umbrella until they cover the ground. The settings and characters are excellent, although it is plain that the actors are white, but made up in cork. The locale is intimate, and suggests that comedy features might be found a-plenty in such surroundings.

RUSH.

"Troop B, 16th Cavalry, in Maneuvers" (Edison).

This and two others go to make up 1,000 feet of interesting film. The horseback exercises of Troop B are extremely good, taken at Fort Myer. On the broad parade ground sixteen men go through a thrilling exhibition of roughriding and leaping. These real scenes as always have the vast advantage over faked dramatics, and "Troop B" is no exception.

RUSH.

"Tale of a Leg" (Pathe).

"Tale of a Leg" is a far-fetched comic. A young man leaves home after being warned by his wife to be careful in crossing the streets. He is knocked down by an auto and his leg cut off. He picks up the severed member, and, carrying it home, goes through a series of adventures which are sometimes laughable. At last the leg gets into the possession of a legless peddler, who put sticks in it in place of one of his missing props and goes on his way rejoicing. The film is rather gruesome and a bit silly for adult tastes.

"Repentant Beggar" (Pathe).

All the marks of the French drama as it is understood by the film makers are present in this reel. Misery and want appear on every hand, and, of course, the incident of a young man attempting suicide is depended upon for interest. A wretched beggar is starving to death when he finds a banknote of large denomination on the street. He becomes conscience stricken after having spent a few pennies of the money and drops the rest of it in a church poor box. Meanwhile it is learned that the bill was entrusted by a banker to one of his messengers. When the messenger reports his loss he is accused of theft and discharged. In a burst of grief the young man throws himself into the river. The beggar happens along at this time and performs a rescue, while the priest of the church likes strolls (some of these moving picture meetings are providential) past the spot and all was straightened out. Even the beggar gets a profitable job in the banker's establishment.

RUSH.

"Electric Insoles" (Essanay).

This is a "trick" picture with a comedy chase. The principal has sore feet and is recommended by a friend to purchase a pair of electric insoles advertised in a shop window. This he does and the fun starts immediately. He chases like lightning through the streets, bumping over everybody and tumbling over various things. Finally he hits an iron covering to a man-hole and his feet are fixed to the spot. There is a lot of fun in the "chase," which immediately follows his purchase of the insoles and the reel goes as a good one.

WALT.

"Camille" (Pathe).

Artists from several Parisian theatres enact the leading roles in the play, and the more important scenes have been made into an interesting film. To those who have never seen the play, the film is logical and clear in its story, and those who are familiar with the work will enjoy seeing the subject treated in motion photography. The reel classes as good.

WALT.

"True to His Oath" (Urban-Eclipse).

An attempt has been made to create a film out of slim material. A dying father makes his son swear that he will protect his mother and sister. In later years a woman comes along who looks good to the son. She sends him a note that she is leaving by the next train and bids him follow her if he loves her as much as he professes. He decides not to desert his dependant relatives. The subject is dragged out to 672 feet. It's a fair film.

WALT.

"All on Account of the Milk" (Biograph).

A capitally developed comedy-dramatic, with the soft pedal down on the dramatic, is contained in this release. Its one defect, a not very important one, however, is that the opening scenes are of no importance either in introducing characters or suggesting perspective. After the narrative gets in action it sustains interest to the denouement. Pantomimic acting of the best contribute not a little to this end, and a well constructed story does the rest. The illness of a housemaid forces kitchen duties upon the pretty daughter of the establishment (pretty goes double, for the part is taken by the leading woman of the Biograph Stock Co., who has attracted wide attention). She dons the gingham apron of the maid and goes about her household business. It chances that close by the home a big construction job is in progress. The rich young contractor comes to look over the work, and, finding things not going to his liking, dons overalls and pitches into the rough work himself. He goes to the house of the heroine in search of fresh milk. Each mistakes the social station of the other, while a farm hand becomes mixed up in the tangle through suspecting that the contractor is in love with the sick maid, who is his sweetheart. Despite their supposed lowly positions, the contractor and girl fall in love with each other. The contractor's mother is introduced in the picture to do the explaining and bring about a happy ending with the two young people in each

other's arms and the farm hand reconciled to his sweetheart. All the settings are natural, out-of-door scenes, and this contributes further to the excellence of the real. RUSH.

"Wild Duck Hunting on Historic Reelfoot Lake" (Lubin).

Here is offered an open-air, sporting series which, except that it has several incidents transparently faked and is pruted in a dark green tint, which makes the figures indistinct at times, makes an altogether enjoyable "actuality." The gunners are seen preparing for the hunt, canooing to the shooting grounds, entering their "blind" and bringing down their quarry. A detail of the last named incident is the fact that the sportsmen fire into a vacant sky and pick up their bag of ducks from places where they have evidently been "planted" for the purpose. If the bride fell from the sky it would add the needed point of conviction. At the finish the hunters return through picturesque swamp land to their camp, where the bag is exhibited. RUSH.

"On the Reef" (Biograph).

This is a domestic tragedy of which most people know much about through hearsay or experience; a man marries a woman much his junior and she falls in love with a man of her own age who is attractive and plays his cards right. In this subject the woman marries a man with a young daughter. He introduces to her a friend, and the wife and the young man fall in love. One scene pictures the declaration of love made by the young man and reciprocated by the wife. She realizes conditions in time and sends him away. Brokenhearted, he leaves for parts unknown, first sending a note protesting his love anew, but telling her she will never see him again. This note, after the wife has read it, falls into the hands of the husband. The shock causes his death; with husband and lover gone, the wife turns to the stepdaughter as her only consolation, ending the reel. At the expense of an oft repeated expression of opinion, it would seem that there are enough topics of a less repelling nature for films. The biograph is trafficking in these subjects all too frequently of late. WALT.

"He Got Rid of the Moths" (Lubin).

This is not so good a comedy as Lubin is wont to turn out. Its story: A man comes home from the country, and searching his wardrobe finds that moths have ruined nearly every suit. He lights sulphur, locks up the room and leaves the fumes to do their work. The smoke and fumes permeate all the upper flats, driving tenants out of their homes. They assemble in an indignation convention at the door of the flathouse. When the offending tenant arrives to see how the moths are faring, he is pounced upon and well pummeled. Not much of a film. WALT.

"Testing Their Love" (Pathe).

This is a bully good film, well acted and photographically at the Pathe top notch. Two men ardently woo a handsome countess. To test their love, being uncertain that either of them will fulfill their vow to die for her, she appoints a meeting at her country home. In the garden she points to what seems to be a solid stone wall, and states that she will give her hand to the one who rides into it head first, upon a bicycle. One of the men starts to do the trick, but loses his nerve. The other dashes boldly into the wall and finds he is resisted only by paper which has been stretched across an opening in the masonry. The countess makes good and marries the chap who evidenced his willingness to butt his head off for her sake. WALT.

"Decorated By the Emperor" (Gaumont).

"Decorated by the Emperor" is simply a light sketch structure built to show a few incidents in the life of Napoleon. Roosevelt may be the most photographed man that ever lived, but Napoleon is certainly the most moving pictured. One of the Corsican's former generals is reduced to want after the war. He is living in an attic and is about to be put out. The landlord more anxious to get his money than to put the roomer out suggests that he sell some of his war relics to raise the necessary. The general consents and a dealer in antiques is brought in. The only thing upon which he places value is the decoration of the emperor presented to the general personally. This enrages the old general and he throws both the dealer and the landlord out of the room. Falling into a chair, he sees the past in a vision which pictures the events in Napoleon's life. The reel ends happily. The old man wrought up by the vision of the glory of former days takes his old uniform from the trunk and finds a purse filled to overflowing in one of the pockets. The picture holds attention, that's about all. DASH.

"Railway on the Ice Sea" (Gaumont).

For panoramic display and scenery this picture taken at an altitude of 6,000 feet has all the parks and marble statues beaten sideways. At times the film is a bit indistinct, but for the most part it is clear with the mountains, streams and ravines standing out in bold relief. The picture seems to be taken alternately from the front and back of a moving train. As a whole it figures a long way above the average among those of its kind. DASH.

"On a Racket" (Pathe).

"On a Racket" is a comedy subject that doesn't go very far in the laugh-producing line. A young man receives his degree. His father is so pleased he loads the son down with money and tells him to go the limit. The boy takes on his chum and a couple of ladies fair and they proceed to "do the town." He gets pretty well soused up without producing anything very funny in the process. He finally becomes so bad that he has to be carried home. His chum dumps him in the hall of his home and leaves. The scene gets into the dining room and mistaking the table for his bed goes to sleep. He puts his head down in a bowl of some mushy stuff and, trying to untangle himself turns the table over. This brings his parents into the room, and they try to straighten him out. It may be funny to see a man push his head around in a pudding or be painfully sick, but to the credit of the 23d street audience they didn't think so. DASH.

"A Sister's Sacrifice" (Vitagraph).

"A Sister's Sacrifice" is not nearly as dramatic as the title implies. Two sisters fall in love with the professor under whom they are studying. The professor at the start shows a marked preference for the older of the two. The younger notes this and grieves about it. The older, finding the sister with the professor's picture in her hand, realizes the true state of affairs and decides to sacrifice herself for her sister. She skillfully parries the professor's advances and throws her sister into his society at every opportunity. The professor is a big strong-looking fellow, but he falls for the change and the younger accepts his proposal of marriage. The picture is excellently acted. Both the girls look well. Photographically, the picture is at times faulty. The light and shade effects are very pretty, but they are run in to the disadvantage of the girls, who look almost ghastly under some of the shades displayed. DASH.

"A New Divorce Cure" (Selig).

Selig has turned out one of those really good films which he frequently puts across. Its details are well carried out, the actors make clear the story and the photography is excellent. Selig gets $1,000 for this. The story: A marriage of a man older than his wife results unsatisfactorily. The husband likes to stay at home evenings and attend to his business by day. His wife loves society. She finds a ready companion in an English snob, and their frequent appearances together in public is reported to the husband. He demands an explanation and the wife, in a huff of pride, refuses to answer him and goes "home to mother." The husband sends word he will gladly allow her to get a divorce. He employs a dashing female detective as his companion and guide, and dines with the girl at the restaurant his wife and the Englishman frequent. Discovered by the wife, his actions arouse her jealous passions and she is glad to make up with her husband. The Englishman gets rough handling when trapped into appearing at the "reunion dinner." WALT.

"The Toymaker's Secret" (Vitagraph).

This is a film of simple construction and fairly engaging detail. An aged toymaker has tried to discover a means to bring his dolls and toy soldiers to life; it has become a hobby to his demented brain. The return of a girl's sailor sweetheart prompts most of the story. In passing up the street the sailor discovers one of the mammoth dolls in an upper window and imagines she is flirting with him. He deserts his old love to experiment with the new. The girl gains admission to the toyshop and takes the place of the doll. The comedy results follow. Of course reconciliation between the girl and her beaux is the finish. WALT.

"In the Nick of Time" (Edison).

This is one of the best film releases of the week. Edison has done nobly. There is interest in the plot, action in the development and the actors do better than Edison players are given to doing. A company of militiamen are employed and the interesting details of constructing a pontoon bridge are shown briefly, but clearly. The bridge, which is blown up as a part of the plot, was clearly a specially built structure, for it does not properly join the road which passes along both sides of the river which it spans. Clearly there has been a goodly expenditure of money in making the production and it is fortunate that the completed film turned out as well as it did. The photographic results in a bank interior are not all that might be wished for, but the out-of-door scenes, lively automobile running, soldiers drilling and the pontoon bridge thing has been capitally enough by the camera and well developed in process.

A dishonest bank official, in the hope of covering his speculations on the day before a bank examiner is due, causes a newspaper reporter to turn in a story of the bank's insolvency, a "run" naturally resulting. The president of the bank telegraphs for aid to a nearby town, and as it is after train time, his daughter volunteers to make the round trip in an automobile. The dishonest official gives chase in a horse and carriage. To prevent their return with the money, he blows up the bridge which the girl in the automobile must cross. Upon arriving at the destroyed bridge the girl fortunately meets a company of militiamen on practice march. They build a pontoon bridge for her and she crosses in safety. The defaulter stops them at a cross-road, attempts to shoot the occupants of the automobile, but is himself killed by a guard who has come along with the money. Of course the girl gets to the bank in time to stop the "run" by turning loose the bundles of currency which she has brought to the rescue. The pontoon bridge, by the way, came near being a "fliver," for, after the auto dashes across the pontoons, there is an instant of the reel which shows where the planking has been torn up by the passing machine; which also adds to the interest of the film. WALT.

VARIETY'S OWN PICTURE REVIEWS

Carfatti Brothers, a foreign act, open on the Morris time Nov. 21 next.

Through her attorney, Maud Hillyer, of the Three Hillyers, has sued the Southern Railway for $20,000, alleging that she sustained serious injuries in a wreck on that road nine miles from Atlanta, Ga., Jan. 9, while the act was en route.

PRODUCERS' BATTING AVERAGES

FROM JAN. 12 TO JAN. 18, INCLUSIVE.

	Reels.	Good.	Fair.	Poor.	Per cent.
EDISON	1	1	0	0	1.000
ESSANAY	1	1	0	0	1.000
KALEM	1	1	0	0	1.000
PATHE	4	3	0	1	.500
BIOGRAPH	2	0	2	0	.750
SELIG	2	1	1	0	.750
GAUMONT	1	0	0	0	.750
VITAGRAPH	1	0	1	0	.750
URBAN-ECLIPSE	1	0	1	0	.500
LUBIN	2	0	1	1	.375

Where the averages figure the same the order in which the firms are given indicates the relative values.

BILLS NEXT WEEK.

FIFTH AVENUE.
Eva Fay.
Lillian Herlein.
Homer, Lind and Co.
Merrill and Otto.
Three Leightons.
Thurber and Madison.
Marahini.
Four Holloways.

HAMMERSTEIN'S.
Gus Edwards.
"Circumstantial Evidence."
Murphy and Nichols.
"The Bullet Proof Lady."
Ray Cox.
Jones and Deeley.
Frank Rogers.
Harry Breen.
Lillian and Patricia.

COLONIAL.
John Slavin and Co.
Adelaide and Dancers.
Bert Levy.
The Trombettas.
Lottie Williams and Co.
Herbert Clifton.
Hawthorne and Burt.
Demarest, Clive and Cutler.
Apdale's Animals.

ALHAMBRA.
Fannie Ward and Co.
"The Leading Lady."
Stuart Barnes.
Tom Edwards.
Six American Dancers.
Spissell Brothers.
Village Choir.
(Others to fill.)

BRONX.
Princess Rajah.
Maggie Cline.
Barrows, Lancaster and Co.
Al Jolson.
Hastings and Wilson.
Johnson and Harty.
Potts Bros. and Co.
Italian Trio.
Four Korens Bros.

ORPHEUM.
Mina Minar.
"Futurity Winner."
Spink and Lynn.
Mr. and Mrs. Jimmie Barry.
Hassen Ben Ali Troupe.
(Others to fill.)

GREENPOINT.
The Kellinoes.
McKay and Cantwell.
Howard Truesdell and Co.
Bedeni and Arthur.
Clay, Smith and Melnotte Twins.
Duncan's Collies.
Al Carleton.
The McGregors.

AMERICAN.
James J. Corbett.
"Ma Goose."
McKenzie and Shannon
Nellie Wallace.
Middleton, Spellmyer and Co.
Sam Stern.
Paul's Juggling Girls.
Hall and Earl.
Two Roses.
(Two to fill.)

PLAZA.
Empire City Four.
"The Operator."
Sevengalls.
Hardeen.
LeRoy and Clayton.
Jos. F. Sheehan.
Tambo and Tambo.
Brown and Nevarro.
Reid Sisters.

FULTON.
Fred Niblo.
Ed Keogh and Co.
Those 3 Fellers.
Estelle, Wordette and Co.
Magneto.
The Mayvilles.
Honey Johnson.
Boyd and Gilfain.
La Danseuse.

To reach the kernel of the first proposition, we ask the Board of Directors of the White Rats of America if they have provided, planned or attempted to provide any means to maintain an open opposition in the event of an amalgamation of all the leading vaudeville interests of this country?

GOOD ADVICE

BY JAMES B. GENTRY.

(First printed, anonymously, in VARIETY, December, 1908. Mr. Gentry is at present with Cohan & Harris' "Fifty Miles From Boston" Co.)

As we journey through this good old world, we're very apt to slip;
We must guard our ev'ry action, and be careful or we'll trip;
Avoid the luring pitfalls as this world is full of such,
And if you'll ponder o'er these lines the right spot they may touch.
It matters not how wise we are, there are things we do not know,
You'll find that out as I have done—these many years ago;
And remember the old adage, don't let me tell you twice,
Whenever you can get it, take a piece of good advice.

Oh, yes, I know, advice is cheap, at least I've always heard,
You must have gold to buy a farm or a bottle and a bird.
But gold won't buy you wisdom—if you think it will, just try;
Store up a little knowledge, you may need it by and by.
There's a very familiar saying, "We are never too old to learn,"
And when a friend advises you, don't scowl and from him turn.
Just thank him for his kindness, you might do it twice or thrice,
And never get offended at a piece of good advice.

I once knew a young fellow who was just about of age,
If anyone said he was wrong, he'd fly into a rage.
You never could convince him, no; no matter how you'd try,
What'er you said, he'd wag his head and slyly wink his eye.
When he grew a little older and found out his mistake,
He tried to repair the loss, but amends he could not make;
He went from bad to worse, and with his life he paid the price:
And all because he would not take a piece of good advice.

I am not much at persuasion or any other art,
But all through life you're bound to win, if you play a manly part;
You'll find that in the long run it's the only way to live,
Be strong, upright, in all you do, and the best that's in you give.
There are numerous temptations in this world of weal and woe,
You'll meet them ev'ry day by scores no matter where you go.
So have a care; be wide awake to those who would entice,
And keep in mind whate'er you do, these crumbs of good advice.

I lay no claim to wisdom, but this much I do know—
Start in wrong when young, and the habit's bound to grow.
I speak from sad experience, the hardest school of all;
And if you'll heed this homely rhyme, it may save you from a fall.
Just try the straight and narrow path, at first you'll think it's rough—
Before you're on it many days, you'll find it smooth enough.
Don't forget the maxim, "those who dance must pay the price,"
And never feel yourself above a piece of good advice.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Eva Fay, Fifth Avenue.
Lillian Herlein, Fifth Avenue.
Marabini, Fifth Avenue.
John Slavin and Co., Colonial.
Demarest, Cline and Cutler, Colonial.
"The Bullet Proof Lady," Hammerstein's.
Frank Rogers, Hammerstein's.
Lillian and Patricia, Hammerstein's.
Bixley and Fink, Hudson, Union Hill.

NEW ACTS OF THE WEEK

Williams and Van Alstyne.
Songs.
20 Mins.; One.
Colonial.

This is song writer's week around New York. Gus Edwards at Hammerstein's, Harry Von Tilzer at the Fulton, Brooklyn; "Those Three Fellows," a combination of song writers, playing both the American and the Plaza, and the latest recruits, Harry Williams and Egbert Van Alstyne at the Colonial. The best thing that may be said of "the boys from Remick's," is that they are doing a real vaudeville act and are not "plugging" any of their own publications. True, they may be using only their own, but in no way may that be considered "boosting." The pair appear in evening dress at night, get right down to work from the start and stick to their knitting until the finish. An upright piano was used Monday night, a mistake. It hides Van Alstyne, who plays throughout, from the majority of the audience. A baby or concert grand piano would give a better all-around effect. Mr. Williams does all the singing. As he states, he has no voice to speak of but he certainly can send his own lyrics over and Harry has written some bully ones. Visibly nervous, he had no cause to tremble, for the house was with him from the getaway. "Heinze Is Pickled Again" was the first song, with a laugh stowed away in the last line of the chorus. Williams laughed along with his audience and seemed nervously happy all through, which pleased the house. The song made a bully start. "I've Lost My Gal" was the second and the writers had a chance to harmonize here to good effect. Quiet methods showed to advantage in this number, a sort of a coon lament. "A Little Flat in a Great Big Town" was the third with a catchy melody and a very neat turn to the lyrics. It keeps things rolling in the right direction. "Santa Fe," a cowboy number, led up to the closing song, "What's the Matter with Father," a song that could have been played up to the audience but which the boys were content to give in their own way and which brought them a solid success. The audience was so insistent that the chorus had to be repeated before they were allowed to retire. Williams and Van Alstyne will do for vaudeville on their merits. They were down next to closing at the Colonial following a long succession of genuine hits, and put one over themselves second to none. *Dash.*

Billy Eagon joined his partner, Margie Austin, with "Girls from Happyland" in Philadelphia last week.

George Spink and Agnes Lynn.
"Refined Entertainers" (Songs).
14 Mins.; One.
Alhambra.

"Refined entertainers" is someone's description of a "piano act." Mr. Spink and Miss Lynn need a title, also a "baby grand" piano. It is even better to have a manufacturer furnish a "baby grand" with his name on the front panel, than to employ an "upright" with lots of open space in the back without mentioning the many scratches, also dents around the bottom. Spink and Lynn made a hit at the Alhambra Monday evening, their first appearance in New York as a "team." Miss Lynn first sang a "kid" song, probably having acquired the "kid" idea from her sojourn in "School Days" where she entered while a vaudeville partner of Joe Keno. In voice, looks and general expression sought for Miss Lynn is either a natural or very good imitation of Irene Franklin in this number. It is about "Puddinghead." Before that happened Spink opened with a song. Miss Lynn could have opened as well, cutting out the first Spink selection, which received little anyway. While Agnes was changing to sing "Place Your Foot on the Soft Pedal," Spink played and sang "My Old Rocking Chair," his favorite number while the leader of "The Country Club." Mr. Spink wore a sack suit in the evening. He would have looked better in evening dress. Miss Lynn did quite well with the "kid" song, but afterwards when they both delivered a very good arrangement of several prevailing fads in songs, Spink and Lynn drew down the hit. It was the finale of their act (suggesting Rock and Fulton at times) and a very good finish, sufficient to place them in any house, but the act isn't in the sensational success class that some "piano acts" reach so quickly. It might get there if Miss Lynn could do more characters as well as she does the kid, and Mr. Spink do more piano playing of the funny or trick kind, without singing so much. *Sime.*

Raymond and Hess.
Singing Comedy Sketch.
15 Mins.; Full Stage (Parlor Set).
Union Square.

A light talking vehicle with an occasional interpolated song, brings a rather good looking pair (man and woman) into view. The talk is inconsequential and the comedy business trifling, but to the 10-cent audience it seemed to serve agreeably as light entertainment. It is not likely that the pair will get far above their present surroundings on the strength of the offering. Miss Hess for a minute does a bit of Mabel Barrison's (Howard and Barrison) kissing business and generally looks attractive. The sketch had a difficult time opening, owing to the fact that the start was preceded by two minutes or so of total darkness in which even the piano player remained inactive. In the darkness the gap seemed twice as long as it would have had the house been lighted. A song about "hot air" was well received, and a bit of travesty melodrama won a laugh or two. *Rush.*

Mr. and Mrs. Ralph Lewis and Co. (1).
"Thou Shalt Not Steal" (Dramatic).
18 Mins.; Four (Interior).
125th Street.

The treasurer of a big corporation comes home from the office, complaining that he is compelled to work hard for small recompense. His wife is one of those patient, encouraging, home-loving bodies, who makes no complaint. She explains to him their condition might be vastly worse. A small hand-satchel which he has brought with him contains a big sum of money. He explains that the bank was closed when the express company delivered the currency and instead of putting it into the company safe he brings it home. This move and a telegram which comes at midnight calling him to the bedside of a dying friend are developments in a plan which he has matured to rob his employers. Strangely enough when he arrives home his wife has completed a motto: "Thou Shalt Not Steal." There is conversation about the motto. The name of a brother who was driven away from home because of some family difference is mentioned. All this leads up to the departure at midnight (while a fierce storm is raging) of the husband who goes to see his friend. His wife left alone with the money in the house starts to spend the night seated by the fireside. Suddenly there is a sound outside the door and she opens it to admit a man who begs food and shelter. Accepting his statement, she gives him food and lets him go to bed. Soon the husband appears at the window, opens it and enters. The wife in terror welcomes the aid of the stranger up-stairs, who has heard the noise made by the returning husband. In the still darkened room the husband goes to the drawer where the money is concealed, and as he takes it out is confronted by his wife and the stranger. When the lights are turned up the stranger proves to be the long lost brother. While the sketch is well played, its theme is illogical and some of its points inconsistent. Its development calls upon the widest latitude for dramatic license. *Walt.*

"Those Three Fellers."
Singing.
16 Mins.; One.
American.

Except that they have taken a title which rightfully belongs to another act (Vardon, Perry and Wilber; "Those Three Boys"), the new combination does nicely with a routine of "rag" time and character songs. Two of the young men sing, the third officiating at the piano as accompanist. All dress straight and make no change. The singers have been connected with various music publishing firms and have the knack of harmony in "rag" at their command. The "rag" numbers, of which there was a big variety, were extremely well received and a comic ditty at the finish with a curious arrangement gave the trio an immense amount of applause at their exit. They took bows without number and the initial appearance was a distinct success. Now they should originate or buy a name for themselves. *Rush.*

Adelaide Keim and Co. (4).
"Miss Bright, Decorator" (Comedy).
23 Mins.; Five (Special Set: Parlor).
Alhambra.

Adelaide Keim is again in vaudeville—and Harlem—with another sketch. This time it is by Edgar Allan Woolf, in the past generally given credit for being a pretty fair writer of playlets. Edgar has done a decided flop with "Miss Bright, Decorator," though Miss Keim has not. One viewing the piece and playing would say that Miss Keim selected this sketch for the opportunities it presents for her rather than on its merits as reasonable and readable. In Harlem Miss Keim is always a petted leader among all stock actresses. With Harlem chocka-block full of moving pictures and vaudeville, there must be many patrons of the former stock plays now attending the Alhambra. In "Miss Bright" Miss Keim gives an excellent performance. The story tangles up comedy, dramatics, emotionalism and heroics for her. She takes care of each without hesitation. But the working out of the plot, if the silly foundation for the sketch may be so termed, spoils whatever natural fun might be in the piece. At one time Miss Keim realizes this when she says there still remains some ink in the ink well, locked in a desk for three years. Even our poorest ink-makers would disagree with the possibility of this. And then after informing a young man that the decorating business is so easy a little check for $10,000 as a loan to him will not crimp her bank roll, Miss Keim discovers that in the desk are "letters!"—and from the late wife of the man she loves to another man who was not the late wife's husband. Shall she give them to the husband, and thus clear the good name of Miss Bright, who was maligned five years before when Arthur Hadley tipped her over because his future wife slipped it to him that she had flirted. No, it should not be. The scene plot called for a fireplace, and into the fire place the letters went. The day the wife died she asked Arthur to burn the desk. It was her last request, and though he remained in mourning for three years for his departed spouse, all the while wearing a coral stick pin in his black scarf, he did not burn the desk, not did he open it. Then when Kenneth Brice kissed Miss Bright for giving up the $10,000, Arthur's sister, engaged to Kenneth, caught him in the act. Arthur said Miss Bright must go. She could not cop his sister's beau. Then Kenneth came back in evening dress and explained. That straightened matters up, and Arthur married his first love, Miss Bright, who was well liked by everyone, including "the cook" with a man's voice resembling the expressman afterward appearing (Walter Van Allen). It was suspected that the cook-expressman rolled the thunder sheet in the lightning storm. Next to Miss Keim, Albert Kenyon, who has been in vaudeville before, gave the best performance, that of a foolish youth. It was in harmony, for the whole piece is foolish. Miss Keim should have a chance with this sketch out of Harlem however. She may pass with it in a medium way; it can never amount to anything more, though the actress personally should try something else worth while in all ways. *Sime.*

James Young and Co. (2).
"Wanted—A Sister" (Comedy).
25 Mins.; Full Stage (Special Set).
Fifth Avenue (Jan. 16).

The editor of the program credited the act with "20 laughs in 20 minutes," showing how near some writers get to the facts. There were several times twenty laughs for the act, which ran twenty-five minutes Sunday night. If its players had all entered into the same spirit of farce which enveloped Robert Strauss as completely as did the skirts he donned, there would have been many more laughs to count. Mr. Young plays Rida Johnson Young's sketch too slowly on his own behalf and thus impedes the progress, holding back both Mr. Strauss and Clara Kimball, the attractive young lady who figures as a third party to the fun. The story tells of the troubles a college youth has in "squaring" himself with the girl he is engaged to. His chum has introduced him to a "show girl." While he has the fair charmer out to dinner his "best girl" is dining at the next table. She is unable to see the "actress," as they sit back to back, and this enables her college lover to palm off his chum as the girl whom he has declared, over the telephone, to be his sister. The chum does skirts and then the laughs come thick and fast. There are dozens of bright lines, any number of ridiculous situations and the farcical fun is at high tide all the time. All three participants in the affair are clever, with roles of equal importance. But the points should be worked faster and the dialog quickened, for speed is the very life of farce so broad as this. *Walt.*

Fredericks Trio.
Acrobatic and Roman Rings.
15 Mins.; Full Stage.
Circle.

There is bound to be confusion in the names between this act and another of a like title, doing a musical turn. The present Fredericks do an athletic act of considerable excellence, although they lack in style and finish elements which would build their act to greater strength. They also work their material too slowly, taking too much time between displays and thereby missing an opportunity to impress with expertness. They do some really clever tricks; the man in particular displaying well developed strength. The two women make a good appearance and add materially to the effectiveness. Iron jaw work, Roman ring performances, and a series of posings, which open the act, constitute a routine of interesting displays.
Walt.

Harry and Elsie Mayville.
Singing Marionettes.
11 Mins.; Three.
American.

An especially good looking young man and a comedy woman have framed up a singing turn using the cabinet backed by a black curtain through which their heads are placed with small dolls, apparently animated, suspended from the neck. They have three songs, each with a change of manikin. The scheme is not as novel as the programme would have the audience believe and the pair could do a straight singing and talking act, for they have the appearance and voices. The act itself is like that of Fanny Rice's. *Rush.*

McDonald, Crawford and Montrose.
Songs and Dances.
13 Mins.; One.
Colonial.

McDonald, Crawford and Montrose put over one of those instantaneous Colonial hits Monday. It is rare, indeed, that an opening act goes away to five legitimate bows, but that is just what the trio did Monday night. The strange part of it is that after it was all over, one wondered why a wise vaudeville audience became so enthusastic over a simple, clean dancing offering. It simply goes to show that there is more in the way you do it than in what you do. The trio is composed of a man and two women. The act is essentially a dancing number. There are a couple of songs, but the dancing tells. The singing, however, is far better than usually heard in dancing turns. Exceedingly good judgment has been used in framing up the routine. The trio keep entirely away from the familiar hard-shoe dancers, sticking more closely to the lively dancing of the "Old Sod." The man wears a riding costume throughout, only changing his coat and hat at the finish. He opens with a sort of around the world thing, in which the various national dances are introduced, the girls making three changes. The young women look and dance well together. They don green pantalets for the finish, the clothes becoming their trim figures immensely. The ensemble dance at the close is the best shown, placing the applause just right. The act builds up from the opening and grows better as it progresses. It is something a little out of the ordinary and will, or should, keep busy in the better houses.
Dash.

Le Brasse and True.
"A Talk With the Boss" (Dramatic).
Full Stage; Interior.
Fifth Avenue (Jan. 16).

Walter W. Steiner is the author of this playlet; J. O. Le Brasse and Augusta True are its players. It tells of the successful pleading of a wife for the pardon of her husband, serving a life sentence for murder. She goes to a political "boss.' After fifteen minutes of talk he promises that her request shall be complied with. The Governor, who holds the pardoning power, is taken for granted to be clay in the hands of this single politician. The theme of the sketch is so illogical that the whole structure is made ridiculous. If every man who is imprisoned for crimes admittedly committed can leave as easily as this murderer is supposed to do, there would be no government in six months. As an opportunity for two players to display their abilities along certain lines the piece serves well enough. As a medium of real entertainment it is lacking. Le Brass plays the politician exactly as the lines of the sketch would seem to direct: he is big enough in his party to overshadow the chief executive of the State. Miss True has some emotional lines toward the finish of the act which she fails to grasp with convincing effect; but in the remainder of the sketch succeeds fairly well. It does seem that "A Talk With the Boss" might as well have gone unrecorded. *Walt.*

Herbert Clifton.
Male Soprano.
14 Mins.; One.
Alhambra.

If an audience will applaud "Love Me and the World Is Mine" and "The Holy City," sung by a man in a soprano voice while dressed as a ragged urchin, managers are not to be blamed perhaps for the booking. Herbert Clifton is a male soprano. The Alhambra crowd like Clifton well enough. He appears as an urchin, in ragged attire. After singing "Love Me," he has "Stop Your Tickling, Jock" (in his natural voice; a manly one) and then says he will give a dramatic recitation of "The Holy City." It is not dramatic, just a soprano song. The program and Mr. Clifton state his wife arranged the songs. What she could have arranged about them excepting the order in which they were sung no one can know. One other selection about a bonnet was also in his repertoire. Mr. Clifton had the next to last position on the bill. This should have been given to The Three Leightons instead, and Clifton have opened the second part, if he were not to appear earlier. It may prove difficult for Clifton to put over a ballad act on this side, with naught but his soprano and a few tattered clothes for assistance. If he can, then new ballads ought to be the thing. The "double voiced" idea in a man given as Clifton does may be well enough, but there should be a better manner of presenting it. *Sime.*

Brown and Brown.
Singers and Cartoonists.
8 Mins.; One.
American.

The Browns are man and woman. Paper pads are set up at either side of the stage. Each takes a position in front, backs toward the audience, and commence to draw in heavy colored crayons. The first sketch is that of an Indian, the second of a darkey, and the last the picture of "The Rock of Ages." Appropriate songs go with each. For the final they use the hymn of the same name as the picture, not exhilarating in a vaudeville show. The two dress in Indian costume, for no good reason. It's a small act from small time probably. *Rush.*

George Gothold and Co.
Comedy Sketch.
16 Mins.; Full Stage (Parlor Set).
Union Square.

This effort is scarcely worth while. The sketch structure is almost nil and its only support is the comic "rube" character of Mr. Gothold. He has a quantity of very rough clowning with a woman, likewise a country character. The pair do nothing that has not been worked to death time out of mind. Toward the finish Gothold attempts to introduce a serious climax, but pathos has absolutely no place in the act and his serious scene turns out to be travesty. There was a distinct wave of merriment through the audience when he turned on the tears. There is one other person in the act, a butler, who does that usually stiff part uncommonly well although he is of no importance to the affair. The woman "doubles" from the "rube" character to a straight. There is no sanity to the arrangement and very little humor.
Rush.

Dunbar and Fisher.
Comedy Sketch.
14 Min.; Full Stage (Interior).
Lincoln Square.

There has been a suicide of a man on one corner of the block and a pet dog has been put to death on the opposite corner. A newspaper reporter, assigned to the suicide story, gets into the house where the dog has been killed and the comedy of the sketch is developed in the conversation between a girl who talks about the dog and the reporter, who believes she is talking about the suicide. While the idea is by no means new, Dunbar and Fisher handle the dialog with cleverness and produce comedy from a theme of light texture. *Walt.*

Brooks and Kingsman.
Acrobatics.
11 Mins.; Full Stage.
23d Street.

Brooks and Kingsman looked for a minute like another Rice and Prevost combination. It didn't get any further than the clown makeup. Why the man should make up at all is a question. He does not attempt any comedy whatever, sticking to acrobatics. Both men are first rate acrobats. If they will frame up a straight acrobatic turn of ground tumbling, hand to hand balancing and equilibrist, they should soon jump out of the smaller time. *Dash.*

Charles Clarence.
Talk.
12 Mins.; One.
23d Street.

Charles Clarence works straight, telling dialect stories with varying success. His dialects are fair, and his talk about the same. Some was very old but brought up to date a bit by a few twists. Charles, however, is honest in telling the best story of the lot. He admits that his great grandfather told it to his grandfather. A monologist without parodies or something of that sort has a hard time of it in the smaller houses. The audiences want comedy but they want it of the brand that does not require any heavy thinking. Clarence did not do well with his audience, not all his fault. *Dash.*

Crown Musical Trio.
15 Mins.; Full Stage.
Union Square.

These men introduce a conventional musical act in conventional manner. The only novelty is a routine of little value; the extracting of music from dishes and other table necessities while seated at a supposed meal. The comedian works in eccentric make-up, evidently impressed, as are so many comedians with the idea that outlandish and impossible clothes make for laughter. The act is of moderate value in the small time class. *Walt.*

Ross and Stewart.
Comedy Sketch.
15 Mins.; One.
Union Square.

When the act was seen the woman in the case was evidently suffering from some trouble with her vocal cords. The man offers an acceptable line of comedy, song and talk. The girl dresses neatly and looks well, thus holding up her share.
Walt.

(*Continued on page* 19.)

PASSING OF ASHLAND HOUSE.

Not one brick of the old Ashland House, at Twenty-fourth Street and Fourth Avenue, remains from the havoc wrought by wreckers, who have this week been clearing the site for the erection of a modern office building. Circus men of many decades were sheltered under its roof, and scores of agents and managers, of those still living who once frequented the old spot, will learn with regret that their genial host, H. H. Brockway, retired permanently from the hotel business when he disposed of the last remnant of his belongings at the time his lease expired and the building was turned over to the house-wreckers. A few months ago his wife died at the Ashland, and ill health has hastened his determination to retire from business.

An old timer said to a VARIETY representative Wednesday when asked who of prominence among circus agents had frequented the Ashland: "You can hardly mention the name of a circus agent or manager who has not either lived or dined there. When the late James A. Bailey had his business offices in the old Garden, the building which the present Garden replaced, he was wont to troop down to the Ashland every day for lunch, followed by his entire office staff and any of his agents who were on hand at the time. Brockway always served the circus agents well. His house was the New York home of scores, many of whom still live.

"Mike Coyle, J. P. Fagan, Byron Rose, Henry Hedges, Chas. Sivalls and dozens of others I could mention lived there whenever they were in New York. It was there that Jule Keene, 'Buffalo Bill's Dutchman' and the treasurer of the Wild West for years, drew his last breath just one day after his wife had passed away, a fact of which he died in ignorance.

"For several years, of course, the circus element has not been prominent around those corners, for when James A. Bailey died the whole complexion of the circus business changed, and New York ceased to be the Mecca of the circus agent.

"Now the gents come here for a few days before they are ordered in for work. They scatter all over at the season's end, many going to Chicago where 'The Circus Kings' of these latter days make general headquarters. In this way the Ashland gradually lost its coterie of circus men. Mike Coyle was probably the last agent of any prominence to make his headquarters with Brockway. And that was two winters ago; for Mike has retired from the business of arguing long and short hauls with traffic managers and settled down at his home in Weedsport to sell well water by the bottle. I would send Mike one of the old bricks from the Ashland if I had money enough to pay the express charges; but from November to March are stormy days with we old-timers now that 'Governor' Bailey has gone over the line."

The old-timer was not in a very reminiscent mood, for publication, at least, but he finally added to the directory of the Ashland's "old boys and youngsters": Louis E. Cooke, "Deafey" Gaylord, William H. Gardner, "Tody" Hamilton, Major Burke, Whiting Allen, Jim De Wolf, Dexter Fellowes, Allan Murray McPhail, R. M. Harvey, W. C. Coupe, Col. Seeley, W. E. Franklin, Merritt Young, Geo. O. Starr, Harvey Watkins, "Pop" Seamon and dozens upon dozens of others.

CIRCUS NEWS

THE COLE CIRCUS AUCTION.

The interest of circus people is centered in the forthcoming auction sale by Fiss, Doerr & Carroll, of the property of Cole Brothers' Show at Corry, Pa., Jan. 28. It is understood that the auctioneers, who bought the property outright, paid $30,000 for the property. There are 125 horses with the show, enough being of sound and good grade to bring, it is estimated, $10,000. The remainder of the baggage stock is expected to bring another $10,000. From the rest of the property, including animals and cages, cars, tents and general paraphernalia, it is estimated that the speculators will turn a nice profit on their investment.

The sale is promised by Fiss, Doerr & Carroll, to be absolutely on the level, and it is expected that there will be a big attendance of circus men as bidders.

ONE RETIRES; ONE MARRIES.

Chicago, Jan. 19.

John O. Talbott will not be with the Hagenbeck-Wallace circus next season. His place as legal adjuster will be filled by Charles Hageman, late of the Howe's Great London Shows (Jerry Muggavin's). Mr. Talbott has seriously considered retiring from the circus field for a year or two and made up his mind at last. He will engage in the theatrical business in the West. Hageman is an old Wallace man.

Hageman and Fred Wagner will have Mr. Talbott's interests with the Hagenbeck-Wallace show. Wagner was formerly local contractor for Wallace and was last year business manager of the Sells-Floto show.

Wagner was united in marriage Dec. 22 to Pearl Matlock, a Denver young woman. Mr. and Mrs. Wagner are now in Chicago and will remain here until the season opens.

EARLY SEASON PRESS WORK.

Commenting on the fact that Ella McCaskell, a circus performer, is held in the Vanderburg County Jail in Evansville, Ind., pending instructions from the immigration department, which has been asked by the girl's mother to return her to her home in Vancouver, B. C., a press dispatch from Evansville states that the girl is glad to be locked up because she has been annoyed for several months by Rev. Arthur Bloomfield, a Vancouver preacher, who followed her from town to town, waved his hand at her from the crowds which daily witnessed the parade and finally offered $5,000 for an interest in the show that he might be constantly near her. The Norris & Rowe Show is wintering on the Tri-State Fair Grounds at Evansville.

QUARREL IN CIRCUS UNION.

Sydney, Australia, Dec. 4.

The Showman's Union celebrates its initiatory programme by a big carnival to be held at Wonderland City, Bondi, a natural rendezvous for this class of amusement. Internal dissention in the union has led to much acrimonious discussion, with the result that there is every likelihood of a deadlock. This, combined with the strike trouble, will lead to a disastrous finish should argument continue.

BIG SHOWS SIGN.

Chicago, Jan. 19.

It looks as though the Gollmar Brothers would not sign up the agreement with the Affiliated Billposters. The show has gotten along in the past without signing, and, although opposed at some points, manages to get along. The John Robinson show and the Two Bills were not represented at the meeting held in Chicago last week, but they will sign.

The shows which have signed are: Barnum & Bailey by M. F. Nagle; Ringling Brothers by William Horton; Forepaugh-Sells by J. D. Newman; Sells-Floto by W. E. Franklin; Hagenbeck-Wallace by R. M. Harvey; "101 Ranch" by Fred Beckman; Campbell Brothers by Al. Campbell.

Charles Ringling wanted to use the opposition billposting plant in New York for the Barnum show, and all the circuses were willing to stand by him. The committee representing the billposters would not agree. Rather than have a break in a harmonious meeting the matter was passed.

HELPS OUT SHOW WORLD.

Chicago, Jan. 19.

The Bonfils-Tammen financial interests, which control newspapers in Denver and Kansas City and the Sells-Floto Show, have bought into The Show World, a Chicago publication, and while not having the controlling stock Warren A. Patrick, the general director, states that Tammen will be the guiding spirit from now on, stating he "would take orders."

The Show World has been having hard times recently. An arrangement made with Rhoda Royal for advertising the Rhoda Royal Show did not turn out as Mr. Patrick expected and another arrangement made with J. J. Murdock came to an end through the International moving picture concern, which, while still in existence, now has little prominence in the picture world.

FIRST ROAD STAND.

Chicago, Jan. 19.

Ringling Brothers will probably make the first stand out of Chicago at Danville, Ill. The show will play an engagement at the Coliseum and then lose a day before playing Danville.

FRANK FILLIS OUT AGAIN.

Frank Fillis, the South African showman, who is also well known in England and America, is again out with a circus in the Transvaal. Following his bankruptcy proceedings, still in court, a number of his friends formed a stock company and equipped a show for him, appointing him general manager.

It is this organization he is traveling. One of the features of the show is an elaborate production of "Dick Turpin," in three scenes.

GIRAFFE BORN IN BRIDGEPORT.

The Barnum & Bailey menagerie was increased, Jan. 14, by the birth at winter quarters, in Bridgeport, of a giraffe, said to be the first known to be born in captivity. It has been named "Napoleon." during the spring months. The show was to winter in Tampa but changed its plans.

JEFF ALL BOOKED UP.

Jeff Callan, our champion ticket seller, and now manager of the Keith popular-priced and picture house in Lewiston, Me., was in New York all this week talking bookings and policy with Harvey Watkins. Jeff reached here Sunday and by Monday had luncheon and dinner dates booked up solid until a week from tomorrow.

It is almost a year since Jeff has seen the Broadway illumination, and, notwithstanding his wide circus knowledge, his first purchases were a "rubberoid collar" and a pair of smoked spectacles.

STOCK BY CARLOAD.

Chicago, Jan. 19.

Col. B. E. Wallace recently bought a carload of draft horses for use the coming circus season. As is his custom, he bought iron grays.

ONE ACT WITH SHOW.

Breaking off the engagement with still another week to run, the Siegrist-Silbon Troupe has left the Pubillones Circus in Cuba and was expected in New York the middle of this week. This leaves Pubillones with only one imported act. His business in the Island is not good. The acts with the show were ordered last week to help in striking the tent. They moved to another stand, but the artists in many cases refused to stay, declaring that the top was not waterproof and was in no condition to afford shelter.

RETURNED DEAD MAN'S BOOTS.

Joe Miller was in New York a few days ago, stopping in the city en route to arrange for the outfit of Indians for the "101 Ranch," which took him to Washington.

He said just before leaving Bliss, Okla., he had received a package from one of the southern States, containing the boots and "gun" belonging to Lon Seeley, the cowboy of "101 Ranch," who was killed during an altercation with a sheriff during the early part of the show's 1909 tour.

Mr. Miller has just completed a $30,000 home at the ranch.

SOME ENGAGEMENTS.

Chicago, Jan. 19.

Among engagements announced for next season:

Charles Young, formerly first assistant boss canvasman with Hagenback-Wallace, will be boss canvasman with Dode Fisk.

Arthur Davis, last season steward with Norris & Rowe, will go with 101 Ranch in the same capacity next season.

Al W. Martin, who recently visited at Peru, Ind., has made arrangements by which he will be with Norris & Rowe again next season.

Harry Curtis has been engaged as 24-hour man with the Forepaugh-Sells.

Mrs. C. W. Sprague, of the Hagenbeck-Wallace show, came into some property in New England recently. She and her husband will quit the circus and go to raising chickens.

Howe's Great London Shows are in winter quarters in Jacksonville with Jerry Muggivan in charge of preparations for the forthcoming season which opens early in March, starting with a tour of Florida

"The Juniper Tree" (Dramatic).
20 Min.; Full Stage (Special Set).
Dewey.

Four people, two men and two women, were employed in the presentation of this clever act when it was given a showing at the Dewey Tuesday evening. The stage card disclosed simply the title of the sketch and an effort to secure information from a person of the name of Baun, who said "it was his act," proved fruitless. Neither the author, real owner or the names of the players can, consequently, be given. This is particularly regretted, for the good work of three of the participants deserves to be credited. A cowboy, Irish woman, Mexican girl, and a "greaser" are the characters. The sketch is divided into two halves, and is played in a set representing the interior of a "dobe house" in southern Arizona. The Mexican girl is discovered alone with her three-months' old baby. The Irishwoman enters and subsequent dialog develops the story. The cowboy has married the Mexican girl before a magistrate, but she believes she is only "partly married," because, being of the Roman faith, a priest has not performed the ceremony. Shortly after marrying, the cowboy practically deserted her, going to California. She is destitute, as the Irishwoman discovers upon searching the larder. For the double purpose of helping the girl along and to see her through the trouble with her husband, the Irishwoman settles down as the "star boarder." She helps the Mexican girl write a latter, couched in terms which are intended to fire the husband with jealousy and suspicion and thus hasten his return. A Mexican mail carrier figures incidentally as a suitor for the smiles of the Mexican girl, believing that she has been utterly deserted by her husband. The curtain is lowered to indicate the passing of a week's time. Justifying the Irishwoman's theory the cowboy returns fired with jealousy and enraged at everything and everybody but himself. The wife has, meanwhile, been coached by the Irishwoman and plays her cards in admirable manner; the arrival of the Mexican mail-carrier, late at night, to break into the house in the belief that the women are unprotected capping the climax, and giving the events, for the husband, an unexpected turn. The wife maintains a different attitude until the husband is finally humbled and promises to ride with her to Phoenix and be married by a priest. While four characters are employed, the burden of the whole act falls upon the shoulders of the wife. This role is played faultlessly. The wide scope of emotion between the anguish of a broken-hearted, deserted and destitute wife, and the assumed indifference of a woman who is suppressing her emotions for the purpose of carrying her point, are delineated with surpassing tenderness and evidence of self control. The part is long, but the pretty girl who plays it carries her dialect through every line without skip or break. She doesn't belong where there is a wider field for women of her unquestioned talent and artistic gifts. The Mexican mail-carrier, although a short part, is played excellently, and the cowboy is handled with conspicuous cleverness. The sketch itself is logical and well written; filled with human interest which makes a ripping appeal and for works of this kind there is room at the top. *Walt.*

Musical Irving.
Instrumental and Talk.
13 Mins.; Full Stage (Can Close in One).
Third Avenue.

Musical Irving does well enough as a small act in a "pop" vaudeville bill, but to really reach further should take a partner and work up a comedy vehicle with musical incidentals or the reverse. At present his comedy consists of a chaotic monolog in German dialect, the comedian stopping between each of his various selections to speak a few words. The talk never raised a ripple at the Third Avenue. Irving opens with a trombone and in turn goes to xylophone, humanophone (or perhaps ocarina), two-octave bamboo chimes, 'cella and finally a freak one-stringed instrument like that of Albert Whelan's. The 'cello was by long odds the best thing in the turn, although Irving used the facial grimaces of Charles F. Semon in the vain hope of getting laughs. Irving has the basis of an act, but its comedy will have to be greatly strengthened. *Rush.*

Bouldow and Quinn.
Musical Act.
20 Mins.; Full Stage.
Dewey.

While these men offer nothing novel in an instrumental line, but on the other hand dig back to musical glasses and bells strapped around shins and wrists, they offer a specialty which proves immensely pleasing to "pop" audiences. They are skillful enough to manipulate the various instruments which they use with pleasing effect, although indicating nothing startling as evidence of latent talent. Their comedy is along conventional lines, and the comedian presents himself with clothing on wrong-side foremost as an idea to provoke mirth. They worked their act to a strong applause finish and deserve credit for making good in spite of themselves. *Walt.*

Howell Webster.
Blackface Comedian.
15 Mins.; One.
Lincoln Square.

Give Webster credit for cleanliness of attire; also for being one of the few cork comedians who use a dialect to match. He dresses in evening clothes, with opera hat and white gloves, getting away from the slovenly appearance which some single turns imagine is "comedy" makeup. Most of his material is new, but, as usually occurs, he gets more laughs with some old stuff. He has a good singing voice and an original method in handling material. Two or three brief innings of eccentric dancing round out a good turn which deserves success. *Walt.*

Miller and Atwood.
Sketch.
15 Mins.; Full Stage (Parlor).
Union Square.

The basis for the talking sketch is the familiar wrangle between husband and wife. It is developed through the hackneyed device of a drunken husband who returns home much the worse for looking upon wine while it is red. There is much exchange of dialog, a great deal of the humor consisting in commonplace puns. The Union Square audience accepted it rather mindly. *Rush.*

Ethel Clarice.
Songs.
10 Min.; One.
Lincoln Square.

Ethel comes right out and sings, without frills or fussing. She takes high notes and low ones with as much ease as her middle tones. Melody simply pours from her throat; she has a good voice, too. Improvement in the general effect of the act would follow a little more attention to style. The matter of singing seems to come so easily to Miss Clarice that she need not worry about this important part of her act; but if she will study her dress and stage bearing a little more her offering would be vastly benefited. *Walt.*

Ivy and Ivy.
Musicians.
14 Mins.; Full Stage.
Third Avenue.

The pair have succeeded only indifferently in attempting to frame up a talking sketch around a musical specialty. The talk is never very interesting or new. They open with a duet on French horns and the man goes into "Dutch" comedy, consisting of exchange of talk with the woman, all of which is to no purpose. Later they do a good bit on the saxophones. They should make all their effort toward a well-dressed, snappy musical act and leave the talk alone. It is only once in a hundred times that a straight specialty is bettered by having it worked into a talking sketch. *Rush.*

OUT OF TOWN

"The Miracle."
Dramatic Sketch (Five Scenes).
Holborn Empire, London.

"Taking liberties with the public intelligence," was what four different people said when they left the Holborn after having sat through John Lawson's latest effort. For some time the big heads of the vaudeville business have been showing an attempt to clean up the music hall stage in general and try to put it on a par with the other theatres here. But if any manager plays this act he is working against the movement. The plot of the play is a religious affair, and its treatment must be disagreeable to intelligent Jews and Gentiles. That the Holborn audience accepted it argues that it needs educating, and only the management can do this. John Lawson is not a startling actor, and his object in getting this thing over can only be the talk that it will cause. The attendance denoted what a draw this Lawson is. In this sketch there is a burly negro who insists on having a white wife. This ought to be enough to cause a riot among Americans, but the audience sat still until the finish. It ought to prove interesting to see this sketch in a high-class neighborhood some time. But its chance of getting there seems to be very small.

"Casey Jones," the song which made Stepp, Mehlinger and King popular around New York, was written by The Three Leightons, at the Alhambra this week for the first time in a long while. The Leightons are using their song, but obliged to follow the "three-act" around the metropolitan circuits.

Loie Fuller's "Ballet of Light" (7).
Spectacle Dancing.
17 Mins.; Full Stage (Special Settings, Light Effects).
Keith's, Boston.

La Loie Fuller directs in person and has her own electricians for this first vaudeville presentation of seven of her dancing girls in that portion of her metropolitan dancing spectacle known as "The Ballet of Light." This act came as a surprise here, for it was not advertised until Friday. It holds the headline place on Keith's bill this week. The spectacle was staged full, back of a stereopticon web for cloud, lightning and atmosphere effects. Colored lights were thrown on from the stage and up from several traps in the floor. The seven girls wore flimsy, white draperies, which were waved with extreme grace in time to the music and the dancing steps. The rhythmic movements of the dancers were obviously admired from the start, but it was not until the "fire dance," with its glow of colors, that the house warmed to earnest applause. The spectacle grew in favor and closed strong, with four curtain calls. *Birge.*

"The Lady in Black."
Song and Piano. (Masked).
9 Mins.; Two (Black Drop and Spotlight).
American, Boston.

Six curtain calls and an encore were the reward for "The Lady in Black" on her opening night at the American Music Hall. The house, like all Boston audiences at a musical venture, welcomed "The Lady in Black" with cold curiosity and dared her to make good. She did. "The Lady in Black" is billed as "A titled woman who insists on concealing her identity." She has been boomed in advance in the local papers as a "Real Countess," American born, whose husband has more blue blood than cash. He squandered her money and "The Lady" decided to go it alone thereafter. So much for the press agent. What the audience saw when the curtain rose was a small interior setting in "two." The back drop was black velvet with a black grand piano lengthwise of the stage so that the singer, seated at the piano, was about three-quarters toward the house. A spotlight from the right was played on "The Lady's" face, neck and shoulders. The relief was sharp. The singer wore a mask of thin veiling, covering the lower part of her face up to her eyes but not interfering with her singing. She enunciated clearly, especially considering the mask. "The Lady in Black" can sing and play both. She has a rich, full contralto, well trained and of good range. Her piano accompaniment is faultless. She opened with "A French Fairy Tale," then she sang "Parted," with applause a bit warmer. "Dingle, Dongle, Dell," with its livelier measure, hit the popular ear. Encouraged by more applause the singer closed with "The Rosary" so well that the curtain went up and down six times. Applause kept up and the singer gave "The Rosary" chorus for an encore. The veiling over the singer's face is so thin that the audience suspects it can trace the outline of her features, adding zest to the mystery. *Birge.*

(*Continued on page* 24.)

COZY CORNER GIRLS.

Billy Watson is certainly an extremist. From the "Beef Trust" chorus of his own show the spare rib outfit of the "Cozy Corner Girls" is surely the limit in extremes. There are eighteen choristers, and not one with a good healthy looking pair of understanders. Billy may not have picked this bunch but if he did it was with the selfish idea that he did not have to look at them all season himself. A couple of the principal women, however, in tights, were there aplenty. Against the stingy looking surroundings, they looked like veritable mountains. One half of the girls show an evident fondness for work; the other half didn't seem to be interested. Repetition marked and marred all the numbers after the first two or three. The girls have in all about three steps. The costumes are about the average. There are several changes, not any elaborate but bright and clean looking. A couple of the changes which looked badly, were made by throwing cloaks over the previous costumes. The principal women also were in on this sort of changes. With them it is inexcusable.

The pieces, of the usual burlesque sort, were put together by Billy Watson and Richy Craig, the latter being featured with the show. There is nothing particularly brilliant about either. The first is the familiar hotel and the second the quite as familiar Atlantic City arrangement. The comedy hasn't anything new to give it prominence. The comedians work hard all the time, but the material is not there. In spots a funny bit is disclosed but for the most part the audience is left to sit back and await developments. In the first part the principal comedy is supposed to come from the repeated throwing out of the hotel of a "bum," each throwout being accompanied by a little by-play of the drummer's. This is not funny the first time it happens and after it occurs five or six times becomes stupid. The best bit in the opening piece is derived through introducing the man from the west, who shoots up things, and a woman from the west, equally tough. This was the best laugh getter of the performance.

In the burlesque the comedy was somewhat better, although nothing startling showed. The stealing of the mail box which called for an old bit of burlesque business given with a new twist was well worked and gained some attention. The comedians remained on in all the numbers and the best work they did was the foolery at such points. It gave added zest to the numbers and was responsible for the many encores which were forthcoming.

Craig held the center of the stage as chief fun maker. He is a good German comedian, but at present has no material. His lines consist almost entirely of calling someone or other names or telling them to "go back to the sewer"—not a pretty line and one which he repeats not less than twenty times during the show. He is on a great deal during the two pieces, and also comes forth with his familiar specialty in the olio. With proper material and not too much to do Richy would be valuable in any burlesque show.

Robert Deming is a tramp in both pieces. He works hard and succeeds in getting something out of the role, although suffering with the rest for material. Deming seems capable of doing something worth while. He gets in the front now and then with a dance step or two that might be extended, for there is no dancing to speak of during the entertainment. Dan Manning is a bell boy in the opening and plays opposite to Craig as a Dutchman in the burlesque. In both Manning succeeds very well. As the bell boy he uncovers several snappy bits of ground tumbling that pulled a couple of numbers in the big hit class. He like the others works hard and not entirely in vain. More male principals do not have enough to do to deserve mention, although there are three or four.

Mazie Yale stands out as the leader among the women. In her opening song she shows a liveliness and an ability towards the dancing thing that immediately attracts attention. It all ends with the opening song, however, and during the remainder of the piece Mazie doesn't get another opportunity to do anything of note. The show needs all the liveliness that she can give. Miss Yale should be allowed wider scope without delay. While others of the women do very well she is the only one with any ginger.

Belle Hunter also has much to do. Numbers and bits of business with the comedians are helped by her presence. Her "western girl" in the first part made that, and at the numbers she got all over. Miss Hunter shows the prettiest wardrobe. She is a tall, good looking brunette. The house leaned toward her perhaps a bit more than to the rest of the women.

Dorothy Blodgett and Anna Yale were the principal boys. Both are built along generous lines and helped to make the chorus girls look more scrawny than they really are. The pair fit in nicely and played with a good idea of what they were doing.

In the olio the Yale Sisters put over a straight singing act that is too straight to get them much aside from their present position. Three songs were sung and the sisters passed.

Mardo and Hunter did very well with a travesty battle affair. It is not exactly travesty, most of the fun coming from Mardo's hare-lip bit done at the opening. He handles it very well, although it does savor of Dave Marion's. Miss Hunter was a real hit with an audience song not overdone. The finish of the act is at present its weakest portion and should be strengthened.

Besides Craig, MacRae and Levering were in the vaudeville portion with a ripping good bicycle offering. The comedy comes right along with the riding and is of a very good sort. The comedian is long and lank and plays this to the limit for laughs. It is a bully act placed just right in the proceedings. *Dash.*

BRONX ELKS CELEBRATE.

Members of the B. P. O. Elks residing in the Bronx assembled at Niblo's Garden (formerly Zeltner's) last Friday evening, and indulged in a general good time, which lasted well along towards morning.

Harry Mock and Aaron Kessler were responsible for the assemblage of a strong showing of vaudeville folk, the entertainment which was provided enlisting: Tom Edwards and wife, Slivers, Gus Edwards, Sam Stern, Harry Ellis, Harry Breen, Pauline, and several others.

Harry Crandall in "Fun in a Grocery" will head the bill at J. J. Clancy's New Haven house next week.

BON TONS.

The new Columbia on Broadway has had no appreciable effect upon the attendance at the Murray Hill, judged by the crowd present Tuesday evening. It was a capacity one from orchestra to gallery.

"The Bon Tons" are there this week. Once more do Guy Rawson and Frances Clare appear as leaders of this Weber & Rush show, the third of the firm's to play the east side house this season. It is not an expensive offering from the production end, although somewhat more expensive in cast than "The Bon Tons" has been for the past few seasons.

Again the reliance for the show seems to be placed upon Miss Clare. After her work has been touched upon, there's little else to be said about the performance. "The Bon Tons" is not a good show. It is a very indifferent one, in company, playing, costumes and scenery. The costumes of the choristers especially attract no attention at any time, excepting that it can not but be noticed that the economy of "production" has limited silk stockings upon the choristers to three out of the sixteen. This leaves the impression that the three girls wearing silk must have purchased it themselves.

In the dressing, Miss Clare is miles and miles ahead of anyone in the cast. The other woman principal is Nellie Graham, who is self-satisfied to wear an ordinary blue gown all through the first part, and does not show another dress after appearing in the burlesque in a Spanish costume to lead her only number of the evening, a Spanish song, with the girls behind her attempting a "Fandango rag," without securing anything from it. This is in marked contrast to the many changes made by Miss Clare, she not reappearing in the same dress twice. Toward the finale of the burlesque Frances makes a very frank display of her figure clad in tights. While wearing the fleshings, she has the only real "number" of the night, a "pony" song with eight of the young women garbed as ponies, Miss Clare wearing a short black net affair over her pink tights, and carrying a whip with which she draws laughs through clipping a girl here and there with it. The number brought several encores. Earlier in the burlesque Miss Clare sang a "baseball song" carrying a football. In expectancy the audience applauded vigorously after each chorus, trusting that the ball would be thrown out in the audience. It was not.

Of the chorus line, Nellie Emerson was programed with the principals and did considerable work, having a solo dance as her best individual effort. The Berg Sisters, Liddy and Ferri, did an "Apache," one taking the boy. It was of the most conventional type.

One of the two laughing hits of the show followed when Fred Gray and Peter Kelly did a burlesque upon it. The other hit with smiles attached was in the burlesque when a poor travestied melodrama, taken care of by Messrs. Guy Rawson, James J. Lake, George Stevenson and Miss Clare, was inserted into a scene in "one" called "On Board of the Hamburg in Mid-ocean."

Mr. Rawson is the principal comedian, with Mr. Gray playing the second comedy role. Mr. Stevenson has a comedy part while Mr. Lake is a "straight" opposite Rawson. Gray assumes several characters during the show, doing each rather well.

In the opening, "A Night in the Tenderloin," Mr. Rawson is a Baltimore millionaire. In the burlesque, "Teddy's Trip to the Jungle," he is in tramp dress, afterwards becoming the Queen of the cannibals. The book or books are credited to Sol Fields. Music is by Hugh Shubert. Any original music failed to materialize. As for the book or story, neither carried any comedy though comedy bits were played. The lack of fun making situations is what causes the indifferent show. There is nothing for the comedians to handle. In the opener they have to descend for fun into believing Miss Clare has never been kissed. In the burlesque it is the fear the cannibals will devour Rawson if he does not marry the King eater. Neither situation is new. Rawson with his dry delivery catches the laughs, but they are nothing to what he would secure with something to work on. A better arrangement of the men would have helped him in the burlesque.

Mr. Lake is one of the best "straights" seen this season. His "feeling" in the act of Lake and Stevenson, which opened the olio, went far towards making the act the second hit of that section. In the burlesque he is mis-cast.

Rawson and Clare in "Just Kids" take the first vaudeville honors. There is a peculiar something about this "kid" sketch which has been drawing the applause for some seasons. It is newly and prettily set, with new songs. "One Sweet Girl" is the first number in which Mr. Rawson and Miss Clare nicely harmonize. "Silvery Moon" is another. Even when Guy says, "My mother is as good as any lady in the land" (pathos) the audience greet him with applause, but when Mr. Rawson remarks that though his old man is a souse he'll stand for him just the same, then the audience goes to him hard. Guy is a good "kid," and Frances makes a pretty kidlet, though overworking her smile all the time.

This season Miss Clare is not overladened with "numbers" as of yore. It brings her more welcome when on the stage, and she is there most of the time. Though she has stooped to tights for "appearance and applause," and has probably gone beyond recall from those long dresses only that she looks the best in, her work has decidedly improved. She carries herself well on the stage, delivers ably lines, retains her daintiness, and is unquestionably the hit as well as the drawing power of "The Bon Tons" as she has been in the past. Without her Weber & Rush would be obliged to put on a regular production.

The four olio acts carried with the show consumed 62 minutes. Gray and Graham in their musical turn made one. The Scotch finish was liked and caught some laughs, but the act did not fare well for applause, partly because the selections on the brasses were not lively.

Closing the vaudeville are Kelly and Bartlett, a first class acrobat and a good comedian, working in blackface, who has found some new tricks in falls over chairs.

Miss Clare is the second principal this season to have her character role designated by her proper name as "Frances Clare. . . . Frances Clare." Mollie Williams of "The Belman Show" is the other. There's no necessity for it. Neither is there any good reason for the blare upon Miss Clare's second entrance.

When "The Bon Tons" play the Columbia, a couple of strengtheners may be added, when the show will be in better shape. *Sime.*

HAMMERSTEIN'S.

Undaunted by a heavy rain, patrons of this house were attracted in overflowing numbers by the excellent bill which made a big matinee start and filled the standing room Monday night. While the audience showed its usual apathy, there were a couple of individual hits together with signs of appreciation for the program in general.

Several skillful club-juggling tricks were displayed by Altus Bros., in the opening position, and Burt and Lottie Walton followed with a well appreciated routine of acrobatics and song and dance. Bert Levy's inning was a period of unusual quietness, for the audience declined to come in with the whistling, in spite of Levy's appeals. His sketches were applauded, a particular liking being shown for his Indian head encore.

Al Jolson started the first real enthusiasm of the night with his classy black-face specialty. The applause developed as his number progressed and he pulled down something close to a riot of appreciation for his final song. In this ditty Harry Von Tilzer and William Dillon have written about a girl who was "Hip, hip; hip-noa-tized" and unless all signs fail it will be one of the comic songs of the period. Jolson handled it just right, and retired under a fire of still insistent applause.

Charlotte Parry closed the first half with her artistic handling of many types in "The Comstock Mystery" and won approval. The "detective" played by Reginald Perry grows in favor the more it is witnessed; it is among the best examples of artistic "feeding" now shown in vaudeville.

The diversified offering which the Exposition Four (Alexander Bros. and Brady) contributed at the start of the second half won immediate favor. Their dress and style made the offering of music, comedy, song and dance a diverting number, much appreciated.

The second week of the Molasso pantomime, "Paris Dans La Nuit" started as enthusiastically as its first. Its story, as easily followed as a printed book, held interest and the pantomiming of the principals sent home every point. For the dancing of Mina Minar and St. Elia there was unstinted applause, coupled with wonderment and admiration for the grace and skill displayed. Miss Minar, the personification of grace, pulled down an individual success of huge dimensions and the "drunken soldier" (Edward Crawford) was the happiest sort of a hit.

Emerald gowned and evergreen Marguerite Cline came into her own, pulling down one of the substantial hits of the bill. The "Irish Queen" revived the verdant memory of "McCloskey" as a capstone to one of the best acts she has ever done, and the applause which ran through her number proved that "vaudeville" holds Maggie as much its own as "variety" ever did—and that's a lot.

After juggling a bit, Bedini and Arthur turned to a ripping good travesty on the Molasso pantomime, transforming the "Cafe de Not" into an arena of rough-and-tumble comedy which brought shouts of laughter.

11:05 was picture time. *Walt.*

Sydney Grant will join "Miss Molly May," expected to appear at Weber's Music Hall.

ALHAMBRA.

There were several hits at the Alhambra Monday night. The biggest of them all was carted away by The Three Leightons., opening after intermission. There are two comedians and a "straight" in the act, absent from New York for a very long time. One of the comedians works in blackface, bringing many laughs. The other is a more of a dancer, causing a riot of applause at the finish in "one" for his stepping. Before that a couple of the boys sing "Casey Jones," which has been often heard around here of late in the turn of Stepp, Mehlinger and King. They have one other and new song ("Margie"), and for a finale the three do a dancing baseball game. The trio are very entertaining, the "straight" possessing a pleasant voice, and entitled to the distinction given them.

An acrobatic act playing about for its first American visit is Marcel and Boris, a man and boy turn, not unfamiliar in the frame up from similar "two acts" previously. They are doing some of the finest of acrobatic hand-balancing, while the youngster is a wonderful spinner. If all the unnecessary music were taken out of the act, it would be much better. The acrobatic work is so good and finished, nothing else is required.

Sadie Jansell did not appear, but Loney Haskell did, in her place, "No. 2." Loney did fairly well, having nothing new for the uptowners, using the stuttering and face pounding for the most laughs. Some of his Hammerstein (and brightest) talk was omitted for the family gathering. The bell-boy, Claude, from the Hotel Breslin, made the laughing hit of Sewell Collins' comedy playet, "Awake at the Switch," played by Margaret Moffat and Co. The piece has been west since first shown in New York. During its absence, there have been "telephone" and "manicure" sketches until much of the satire and crispness of the "Switch" piece has been dulled. Miss Moffat looks the telephone operator to the life, and has capable support. The Alhambra bunch liked it very much, as it did all the acts on the program, possibly excepting the first, The McGregors, a musical act which plays with Duncan's Collies, they going as two acts. The collies made a good closing number, but are hardly important enough to justify the booking of the McGregors along to secure it. The musical trio, two men and a girl, play their xylophones too loudly, and the young woman should take her work more seriously. The duo of boys afterwards appear as handlers of the collies.

Adelaide Keim and Co., Herbert Clifton and George Spink and Agnes Lynn are under New Acts.

The first half of the program, containing five acts played swiftly, concluding at 9:30. *Sime.*

L. Johns, the Moss-Stoll (England) New York representative, has placed Anna Chandler to open at Liverpool, Feb. 28, continuing over the circuit. Others engaged for the English time by Mr. Johns are Girard and Gardner, who commence June 6, booked through Jos. Hart. The Doherty Sisters and Willie Pantzer, contracted to appear as two acts on the same bills, open Aug. 1, next, for a trip of fifteen weeks.

COLONIAL.

This week's Colonial bill contains a long list of unbroken hits. It was 8:15 when McDonald, Crawford and Montrose (New Acts) started things with a rush that hardly seemed likely to last. It did, however, and it was exactly 11:30 when the picture sheet was lowered on the finale of "The Futurity Winner." The house was crowded. A more enthusiastic gathering has seldom been seen at the popular variety theatre. The program looked long and heavy, but it played with a dash and fire that was inspiring. A short and what seemed to be an unnecessary wait appeared between the second and third numbers. This was the only delay.

Louis Simon, Grace Gardner and Co. are once more in the metropolis with the familiar sketch "The New Coachman." Although the billing remains unchanged Grace Gardner does not appear in the skit. A tall, good looking woman plays in her place and does very well, although she is inclined to be stagy. Wm. Crane and Mattie Aubrey do well enough in the minor roles. Louis Simon is funny and his antics caused much laughter.

Wormwood's Animals opened after the intermission, taking up the break in great style. Wormwood has changed things about a bit and is working entirely for comedy effects. The animals are allowed to run loose and they cause enough fun in their own way to keep the house in shrieks. The act as it stands is one of the most valuable that vaudeville offers in the animal line.

"High Life in Jail" closed the first half and was another rip roarer. The house laughed continuously at the satire. The idea is funny enough in itself and the many bits of business are ludicrous in the extreme. A rather good singing four sang a couple of numbers and were received warmly. William H. Sloan and W. H. Mack won individual honors.

T. Nelson Downs, "No. 4" fitted into the comedy bill nicely with his clever coin and card manipulations. Downs is one of the best. The house was interested and mystified. The talk in one or two places certainly helps, but it is overdone at times.

"The Futurity Winner" was just the kind of a closing number that the program needed. It was 11:10 when the racing skit took the boards, but there was not the least bit of a flutter in the house and the large audience remained seated throughout, becoming wildly enthusiastic over the race. Mabel Carruthers is the best of the several "Betty Shackeltons" the piece has shown. Miss Carruthers dresses and acts sensibly. Percival Lennon has the melodramatic villain role. It is one that is always hard to handle and Mr. Lennon does very well. The rest of the caste is adequate.

Mr. and Mrs. Jimmie Barry were "No. 2," but this did not interfere with their success at all. The pair followed the big hit of the opening number and carried one equally as big right on top of it. Barry's song and the business in "one" with Mrs. Barry went a long way towards the big results.

Princess Rajah has elaborated a bit on her setting since seen at Hammerstein's. The dancer now carries eight girls who stand about with fans and various other things bowing and adding a little to the splendor of the surroundings.

Williams and Van Alstyne (New Acts) also put over a solid hit. *Dash.*

AMERICAN.

There are a few dull moments in the early half of the American bill this week, the class of that part of the evening being somewhat below what has been the average at the Morris house. Individually the numbers were entertaining, but the lack of a feature was noticeable. Nevertheless the applause was substantial, so the arrangement must have satisfied.

A screamingly funny burlesque of "Ma Gosse," in which Harry Cooper of the Empire City Quartet dragged himself along the floor and climbed up hand-over-hand to Irving's shoulder in travesty on "La Danse Noire" in the French piece made the comedy hit of the evening. Another good bit was the burlesque of the Svengali Trio's "thought transmission," when the comedian went among the audience with a first rate bit of clowning. The act was a twenty-minute hit.

The swimming act of the McNallys (New Acts) fell down Monday evening at the close of the show, the water in the tank not having been heated. The announcer had to apologize for the two girls. They only stepped on the stage in their swimming togs for a few seconds at the opening and bowed at the close. The two men did part of their act, but even they seemed happy when it was over.

"Ma Gosse" has suffered probably in translation. In the original French it was likely a keen satire on the Anglo-Saxon traveler's searching for wickedness in Paris. The humor is a bit fine for vaudeville, and the only attraction is the ordinary "Apache" dance and the surprise finish, although the music is attractive in places.

The Ward Brothers opened the second half. They have abandoned their straight clothes in favor of Scotch kilts with a generous display of bare legs above the knee. A new routine of stepping and new songs go with the change of attire. The boys are well liked.

There is plenty of novelty in the specialty of the Svengali Trio. Their material and methods are new. The method of communication is altogether puzzling.

Reid Sisters opened the show with their lively acrobatic dancing and legmania. Although handicapped by position the sisters work hard and conscientiously.

LeRoy and Clayton in "Hogan of the Hansom" supplied the comedy sketch in the usual position.

Brown and Nevarro are billed as "late of 'Mr. Lode of Koal.'" Their frequent change of costume and well laid out series of songs won them a good return. "Those Three Fellers," Brown and Brown and Harry and Elsie Mayville, (New Acts). *Rush.*

R. L. Acker has secured an option on ground in St. Johns, N. B., whereon he expects to erect a new theatre, starting March 1, to add to his chain of six houses in the Maritime Provinces.

The Musical Tremaines have signed to open Jan. 22 at the Payret Theatre, Havana, with four weeks in other Cuban theatres to follow.

John Graham, business manager of Sousa's Band, is now arranging a tour for "Creatore," commencing Easter Sunday in New York and extending through New England and to the far west.

VARIETY ARTISTS' ROUTES

FOR WEEK JAN. 24

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 23 to JAN. 30, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adams Mark Knickerbocker B R
Adamini & Taylor Orpheum Cincinnati
Aherns The 3219 Colo Av Chicago
Aitken Bros 234 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Aldines The Orpheum Des Moines
Alexander & Bertles 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie Bijou Racine Wis
Allenia Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B R
Alton & Arlian Girls Will be Girls
Alvias The 801 B Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 978 Gordon Toledo O
Almora Helen Immortal B R
Alpha Troupe Maryland Baltimore
Alrosa Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lilies B R
Alvera & Co White's Gaiety Girls B R
American Cowboy Four Rice & Barton B F
American Newsboys Quartette Family Lafayette Ind
Amsterdam Quartette Cort Chicago Indef
Anderson & Anderson 829 Dearborn Av Chicago

ANDERSON and ELLISON
WORKING, THANK YOU.

Anderson & Evans 865a Gates Av Brooklyn
Anderson & Abbott Co 3966 Megan St Louis
Andersons Four National Htl Chicago
Apdales Animals Colonial N Y
Appleby E J Grand Augusta Ga
Ardell Lillian Frivolities of 1919 B R
Ardelle & Leslie 19 Broesel Rochester N Y
Arlington Four Columbia Cincinnati
Armond Grace 810 Dearborn Av Chicago
Arthur Mae 15 Unity Pl Boston
At the Country Club Columbia Cincinnati
At the Waldorf Poli's Hartford
Atkinson Harry 21 E 20 N Y C
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Avery W E 5006 Forrestville Chicago

B

Baader La Velle Trio 820 N Christiana Av Chicago
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club American Chicago
Baker De Voe & Olschansky Empire Hoboken N J
Baker Chas Miners Americans B R
Baker Harry 3942 Renow W Philadelphia
Banks Geo 8 O H New Bedford Mass

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The finest and most remarkable dog act in vaudeville. No commands given or whip used.
PLAYING ORPHEUM CIRCUIT.

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Banyan Great Lyric Chicago
Barber & Palmer 617 No 22 So Omaha
Barrett Sisters 30 Orpheum Minneapolis
Barron Billy Brigadiers B R

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And Bareback Somersault Dog, "Paddy."
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Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co G O H Pittsburg
Barnes & Crawford Majestic Des Moines
Barnes Reming & Co Orpheum Portsmouth O
Barnes Al Bijou Lorain O
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Garfield 2690 B 53 Cleveland

BERNICE BARTLETT
Dramatic Soprano with "Bohemian Sextette."

Barto & McCue Majestic Lexington Ky
Bassett Mortimer 270 W 89 N Y
Bates & Neville 96 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis Boston Mass
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 3442 Charlton Chicago
Beardsley Sisters Union Htl Chicago
Beeson Lulu Temple Detroit
Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Belmei Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sangamon Chicago

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JAN. 24, MAJESTIC, ANN ARBOR, MICH.

Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Trio 206 W 67 N Y
Bennett Bros 258 W 65 N Y
Bennett Leile Frivolities of 1919 B R
Bennett Sistera Miner's Americans B R
Bernstein Bertha Bon Ton B R
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Bijou Appleton Wis
Berra Mabel Apollo Berlin Ger
Bertina & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Frivolities of 1919 B R
Bimbos The 30 Orpheum Evansville

Bimm-Bomm-Brrr
Will be in HAVANA, CUBA, for four weeks, commencing Jan. 15.

Bindley Florence Orpheum Salt Lake
Bissonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Blessings The Circus Variete Copenhagen Denmark
Bloomquest & Co 3220 Chicago Av Minneapolis
Bordley Chas T 247 Tremont Boston
Boys in Blue Orpheum Omaha
Bootblack Quartet Orpheum Sioux City
Bonner Bonnie Avenue Girls B R
Borden Zeno & Haydn Bros Oh You Woman B R
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bouton & Bonehead Byrnes' 8 Bells Co Indef
Bowers Walters & Crooker Shea's Buffalo
Bowen Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney Cook's Rochester
Brady Birdie Hastings B R
Brahm's Lady Quartette Schindler's Chicago

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WEEK JAN. 24, TEMPLE, ROCHESTER.
Oh! You Sutton and Caprice.

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennen Samuel N 2856 Tulip Phila
Brennon Lillian Miss New York Jr B R
Brennan Joe Orpheum Portsmouth Va
Brianzi Romeo Oh You Woman B R
Brianzi Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Brinkman Ernest Majestic La Crosse Wis
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Fariardeau King Edward Halifax N S

5-BROWN BROS.-5
With "BROADWAY GAIETY GIRLS."
JAN. 24, BOWERY, NEW YORK.

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buckley Laura Haymarket Chicago
Bunchu & Alger 2319 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledien Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burt Wm P & Daughter 133 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Burton H B Orpheum Canton O
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Caicedo J A c/o Julia 4 Stone N Y
Caesar Frantz Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5966 Kennerly Av St Louis
Cameron Ella Main Peoria Ill
Campbell & Parker 911 N 8 Vincennes Ind
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Canfield & Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Lifters B R
Cantway Fred B 6425 Woodlawn Av Chicago

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THE GERMAN COMEDIANS.
JAN. 23, COLUMBIA, ST. LOUIS.

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Cardownie Sisters 244 W 39 N Y
Carle Irving 4208 No 41 Ct Chicago
Carlin & Clark Columbia St Louis
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum Bijou Flint Mich
Carters The 921 9 La Salle Ill
Calvert Mable Sam Devere's Show B R
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Great Rural Comedy Playlet,
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NOW PLAYING WESTERN VAUDEVILLE ASSOCIATION TIME.
Direction, PAT CASEY

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Carter Harret Reeves' Beauty Show B R
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Chadwick Trio Orpheum Ogden
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrell & Schuyler Sun Springfield O
Chase Dave 90 Birch Lynn
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones Lyric Charlettsburg Ky
Chester & Grace Folly Oklahoma City Okla
Chevalier Louis & Co Trent Trenton
Chip & Marble York Htl N Y C

CHRISTY and WILLIS
UNITED TIME

Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96 4 Pittsfield Mass
Clure Raymond Keith's Columbus O
Clarke Wilfred Lambs Club N Y
Clark Floette Byrnes Bros 8 Bells Co
Clark & Duncan Ackers Bangor Me
Clark Billy Mission Salt Lake
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clare Frances Bon Tons B R
Claton Carlos 235½ 5 Av Nashville Tenn
Clayton-Drew Players Merry Maidens B R
Clayton Ethel Bon Tons B R
Claire Ina Orpheum Savannah Ga
Childres Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clermento & Miner Empire New London Conn
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Keith's Providence
Clipper Comedy Four Empire Albany
Clipper Quartette Folly Oklahoma City Okla
Clito & Sylvester 928 Winter Phila
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn New York New York Indef
Cohen Tillie 23 Burrill Providence
Collins & Hart Birmingham Ala and Memphis Tenn
Collins Eddie 5 Reed Jersey City N J

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"LITTLE NEMO."
Jan. 24-26, Birmingham; 27-29, Memphis.

Collins & Hawley Yankee Doodle Girls B R
Collins & Brown Majestic Butte
Collinson Trio Howard Poli's Worcester
Comrades Four 884 Trinity Av N Y C
Comstock Ray 7821 Cedar Av Cleveland
Conboy Kelcey Main Peoria Ill
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Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Copperfield David Co Philadelphia
Cordua & Maud 104 E 14 N Y
Cox Lonzo & Co 5511 W Lake Chicago
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Coyle & Murrell 3327 Vernon Av Chicago
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Cunningham & Marion Orpheum Evansville
Cunningham Bob Cherry Blossoms B R
Curtis Carl Hastings B R
Curtis Sam J & Co Mozart Elmira N Y

D

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Darmody Crystal Anderson Ind
Darrow Clyde Knickerbocker B R
Davis Edwards Green Room N Y C
Davis Bros 4 Blandy Zanesville O

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Davis Belle Orpheum Oakland
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter M Bon Ton B R
Dawson & Gillette Orpheum Rockford Ill
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De Mora & Graceta Reed Htl Chicago
De Marlo Schuman's Frankfort Ger
De Oesch Mlle M 336 So 10 Saginaw
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Witts Models 202 W 25 N Y
De Wolfe Lanier & Linton Lyceum Toledo O
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
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Destiny 446 16 Detroit Mich
Derenda & Green 14 Leicester London
De Muth Henry Fashion Plates B R
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Empire W C London Eng
Diehl A S Melchers El Campo Tex Indef
Dixons Four 756 8 Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dobba Wilbur Miner's Americans B R
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Doherty Sisters Orpheum San Francisco
Dolan & Lenharr 2400 7 Av N Y C
Dolan Fos P Imperial B R
Dolce Sisters 349 W 14 N Y
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Donaldson Anna 30 Orpheum Minneapolis
Donner Dorris 343 Lincoln Johnstown Pa
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Downey Leslie T Crystal Oconamowec Wis Indef

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Dreamers Three 1232 No Alden W Phila
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duffy Tromas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Mazie Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lilies B R
Dupreez & De Yoe Columbia Ashland Ky
Dupres Fred Jaques Waterbury

E

Eagon & Austin Gayety Baltimore
Early & Laight New Century Girls B R
Edwards Fred R Bucklen Htl Elkhart Ind
Edwards Tom Alhambra N Y
El Cota Proctor's Newark
El Barto 2531 Hollywood Phila
Eldon & Clifton Pantages Portland
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth Mr & Mrs 606 8 Av N Y C
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Larner Merry Whirl B R
Emerson & Baldwin Palace Glasgow Scot
Emerson Nellie Bon Tons B R
Emerson Sne Empire B R

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Eo Eddie Linden Chicago
Ehests Great G O H Pittsburg
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Erxleben Bert A Shootover Inn Hamilton Ont Can
Ersinger Mabelle E 216 S Central Ave Chicago
Esmeralda Sisters Salme Margherita Naples Italy
Espe Leonard & Louis Schindler's Chicago
Evelien D Ellis Nowlin Circus
Evelyn Sisters 252 Greene Av Brooklyn N Y
Everett Rath Brigadiers B R
Everett Great Boston Belles B R
Evers Geo Grand St Louis
Evans & Lloyd 923 E 12 Brooklyn
Excela & Franks Savoy Newburyport Mass

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 46 Allen Rochester
Fantas Two 211 E 14 N Y
Faye Elsie Orpheum Ogden
Fays 2 Coley's & Fay 31 Orpheum Salt Lake
Feisman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Fenton Jimmie & Gertruda Pantages Helena Mont
Ferrell Bros Orpheum Mobile Ala
Felber Jesse Mardi Gras Beauties B R
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Ferrard Grace 2716 Warsaw Av Chicago
Ferry Hippo Cleveland
Fiddler & Shelton 31 Orpheum Butte
Field Bros 217½ 7 N Y
Fielding & Carlos Pantages Seattle
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Perkins 31 Keith's Phila
Fitzgerald & Quinn Bowery Burlesquers B R
Flatico Alfred Jay Powell & Cohan Co Indef
Flemen William 30 Orpheum Spokane
Fletcher & La Piere 83 Randell Pl San Francisco
Flick Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B R
Flower Dick J 1553 Bway N Y
Fogarty Frank Columbia Cincinnati
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Fowler Almeda Reeves' Beauty Show B R
Fox & Evans Girl Question Co
Fox Florence 172 Fillmore Rochester
Foy Margaret Academy Suffold Va Indef
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Frey Twins Co Poli's Wilkes-Barre
Friedlander Bros Comet Red Oak Ia
Friend & Downing Pantages Seattle
Frobel & Ruge 314 W 23 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Fulton 1814 Bienville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng
Futurity Winner Orpheum Brooklyn

G

Gaffney Sisters 1407 W Madison Chicago
Gailes Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Vincent Yonkers N Y
Gardner & Golder 30 National San Francisco
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Geiger & Walters Temple Detroit
Gennaro John Bijou Battle Creek
Georgia Campers Hub Boston
Gibson Sydney C 30 Orpheum Minneapolis
Gilmore Mildred Wash Soc Girls B R
Gilssando Phil & Millie Temple Ft Wayne
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenton Dorothy Oh You Woman B R
Glose Augusta 31 Proctor's Newark
Glover Edna May 223 W 44 N Y C
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Main Peoria Ill
Gordon & Brennan Sam Devere's Show B R
Gottlob Amy & Co Yale Kansas City
Gould Billy 31 Orpheum Denver
Gould Mazie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Brooklyn
Grannon Ila Poli's Wilkes-Barre
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Poli's Hartford
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Great Lester Shea's Buffalo
Greene Emily Erickson Orpheum Minneapolis
Grilner Charlie A Bunch of Kids Co
Grimm & Davis 1920 Dayton Chicago
Grimm & Satchell 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Guhl Ed Bon Tons B R
Gny Bros 530 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London
Gwynne Lyllian Scenic Marlboro Mass

H

Hadley Mae E Tiger Lilies B R
Haley & Haley Majestic Kalamazoo
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall & Pray Bennett Moulton Co Indef
Hall Gladys R F D Box 92 Jermyn Pa
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Hammond C Norman Main Peoria Ill
Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie A Bunch of Kids Co
Haney & Long 117 State No Vernon Ind
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hamlin Av Chicago
Hansone Comique Augusta Ga
Hanvey & Bayliss 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Hardings Three Norwich Conn
Harland & Rollison Pantages Tacoma
Harlow Jessie Avenue Girls B R
Harmonious Four Gaus St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Palace Htl Chicago
Harron Lucille Knickerbocker B R
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R

Harvey-DeVora Trio

THIS WEEK (JAN. 17), LYRIC, DAYTON, O.

Harvey Elsie 140 E 14 N Y
Haskell Loney 47 Lexington Av N Y
Hassan Ben All Arabs Orpheum Bklyn
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hawkins Jack & Co Comedy Chicago
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila
Hawthorne Lillia Hipo Cleveland
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Hippo Paisley Scot
Hayward & Hayward G O H Syracuse
Hazleton James Wash Soc Girls B R
Hearn & Rutter Hathaway's Lowell
Heidelberg Four 301 W 40 N Y
Heim Children Bijou Kingston N Y
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henry Arthur & Leah 423 E 162 N Y
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Frog Man Grand Victoria B C
Herbert 95 Moreland Boston
Herbert Bert Hart's Bathing Girls Co
Henry Jack 41 Lisle Leicester Sq London

HEIM CHILDREN

JAN. 24, BIJOU, KINGSTON, N. Y.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Heverly Great 201 Desmond Sayre Pa
Hickman & Wills Pearl River N Y
Hill Cherry & Hill Proctor's Albany
Hill & Ackerman Fay Foster Co B R
Hill & Whitaker Palace Bristol Eng
Hilson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
Hoepfle Bros Auditorium Lynn
Hoey George Orpheum Brooklyn
Moey Lloyd Reeves' Beauty Show B R
Holden & Harron Robles Knickerbockers B R
Holliday Dick N Y Hippo Indef
Holman Bros American Davenport Ia
Holmes Ben Box 891 Richmond Va
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Hoyt Hal M Girls of Moulin Rouge B R
Hnegel & Quinn 536 Rush Chicago
Hughes Musical Trio Temple Grand Rapids
Hulbert & De Long Lyric No Yakima Wash
Hunter Ethel 4029 Troost Kansas City
Hurley Frank J 152 Magnolia Av Elisabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine National Steubenville O
Huxtables The Winter Garden New Orleans
Hyatt Larry H 1012 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Musicians Keith's Phila
Ingrams Two 819½ Story Boone Ia
Ioleen Sisters 241 W 43 N Y C
Ireland Fred Dainty Duchess B R
Irwin Flo 31 Poli's Wilkes-Barre
Irving Pearl Indian Lane Canton Mass
Italia 820 Dawson Brooklyn

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred Grand Tacoma Wash
Jackson Harry & Kate 31 People's Chicago
Jacobs & Sardel Central San Francisco
Jansen Chas Bowery B R
Jerrell & Co 2115 Cleveland Av Chicago
Jeannette Baby 430 Brooklyn
Jefferies Tom 46 Wyckoff Brooklyn
Jeniers The Bijou Lorain O
Jerge Aleene & Hamilton 392 Mass Av Buffalo
Jess John W Ltd Lifters B R
Jewell & Burlowe 3002 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson & Pelham Casino Aluna France
Johnson Bros & Johnson 635 Royden Camden N J
Johnson Sable Orpheum Budapest Indef
Johnson Clarence Empire W C London Eng
Johnson & Mercer 612 Joplin Mo
Johnstons Musical Bennett's Hamilton
Jones Granta & Jones 2956 Dearborn Chicago
Jones Mande 471 Lennox Av N Y
Jones & Deely Bronx Bronx N Y
Jones Johnnie 502 6 Av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jorden Alice Reeves' Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

K

Kaima & La Farion Mabel Chicago
Karrell 112 5 Av Chicago
Kaufman & Sawtelle Moulin Rouge B R
Kaufman & Kentlworth 236 E 35 Chicago
Kaufman Reba & Inez Orpheum Budapest Hungary
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Keeley Bros Hansa Hamburg Ger
Keeley & Parks 153 W 100 N Y
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Kilties Band Alexandria Egypt
Kimball & Donovan 113 Northampton Boston
Kennedy & Lee Murray Richmond Ind
Kennedy & Roberts Comet Red Oak Ia
Kennedy Matt Sam Devere's Show B R
Kenney McGahn & Platt Proctor's Albany
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
King Bros Bijou Lansing Mich
Kingsburys The 1553 Bway N Y
Kiralfo Bros 1710 3 Av Evansville Ind
Klein Ott Bros & Nicholson Rose Sydell B R
Knight Bros & Sawtelle 4450 Sheridan Rd Chicago

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Koners Bros Bronx N Y C
Kramer Bruno Trio 104 E 14 N Y
Kraton John Empire, London Eng
Kratons The 418 Strand London Eng
Krunsch Felix Miner's Americans B R
Kurtis Busse & Dogs 6 W 8 N Y C
Kurylio Edward J Poste Retante Warsaw Russia

L

Lake & Steveson Bon Tons B R
Lake John J Dainty Duchess Co B R
Lanigon Joe 102 So 51 Phila
Lancaster Mr and Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell Columbia St Louis
Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Frivolities of 1919 B R
Lanaford Jeaune Reeves' Beauty Show B R
Lansings The 210 No Broadway Baltimore
La Anto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Clair & West Howard Boston
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gnsta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston
La Maze John & Co 545 Kosciusko Brooklyn
La Mera Paul Family Detroit
La Mont Janet Wash Sqe Girls B R
La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Helen 34 Division Troy N Y

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La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Av Albany
La Rose Bros 107 E 31 N Y
La Tour Irene 78 Burnett Newark N J
La Tosks Phil 135 W 23 Los Angeles
La Velle & Grant Orpheum Minneapolis
La Zar & La Zar Co Majestic Montgomery
Larellas Ploertz Hippo N Y Indef
Larose & Lagusta 789 2d Av N Y
Latina Mlle Family Lafayette Ind
Laveen & Cross Orpheum Seattle
Lamb's Manikins 1209 Wilson Av Chicago
Lavards Lillian 1209 Union Hackensack N J
Lawson Chinese Lyric Ottawa Ill
Lawson & Namon Pavilion New Castle Eng
Le Dent Frank 418 Strand London Eng
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
La Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Irene Majestic Beaumont
Lee Frank Cracker Jacks B R
Leo Jolly 217 Pitney Av Atlantic City
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leigh Andrew Columbia B R
Leonard Chas F Grand Denora Pa
Leonard Eddie Orpheum Memphis
Leonard & Drake 1099 Park Pl Brooklyn
Leoni Ruby Cracker Jacks B R
Les Jundts American 'Frisco
Leslie Geo W Mystic Prince Albert Can
Leslie Bert Orpheum Kansas City
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester & Kellett Orpheum Portland
Leater Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis & Harr 141 W 16 N Y

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Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Wash Brookline Mass
Lewis Harry Imperial B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lindley & La Ponte Star San Antonio
Lingard & Walker Hippo Charleston W Va
Linton Tom Mission Salt Lake
Lissner Harry Hastings B R
Lincoln Military Four 679 E 24 Paterson N J
Livingston David & Co Auditorium Cincinnati O
Lloyd & Castano 104 W 61 N Y
Lockan & Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
London's Four G O H Syracuse
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M

Mab & Wels Orpheum Yonkers N Y
Macdonald Sisters 12 Bache San Francisco
Mack Floyd Linden Chicago
Mack Wilbur Anderson Louisville
Mackey Frank Columbia B R
Macks Two Lady Buccaneers B R
Maddox Richard C Candy Kids Co
Makarenko Troupe Bennett's Montreal
Malcolm Emma & Peter Melrose Minn Indef
Mallia & Bart Hathaway's Lowell
Mangean Troupe 120 E 127 N Y
Manhassett Comedy Four 259 W 22 N Y
Mankin Orpheum Lincoln Neb
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Maids 3413 S Colby Av Everett Wash
Mario Trio Chase's Wash
Manvro Vogels Minstrels
Marathon Trio Orpheum Oil City Pa
Mardo & Hunter Cozy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marimba Band Harry Lander Special Co
Marine Comedy Trio 187 Hopkin Brooklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marlowe Myers & Murry Comique Buffalo
Marion Dave Dreamland B R
Marnello Marnints Hippo N Y Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Marshall Selma National San Francisco
Martel Lewin Dno Lyceum London Eng Indef
Martell A Brigadiers B R
Martell Maxie 2063 Sutter San Francisco
Martell W Brigadiers B R
Martha Mlle Mission Salt Lake
Martin Dave & Percie Pantages Seattle
Martin Wm Fashion Plates B R
Martinette & Sylvester Orpheum Minneapolis
Marvin Bros N Y Roof N Y C
Mason Mr & Mrs Sidney Star Ithaca N Y
Mathieus The Howard Boston
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mascot Hattiesburg Miss
Mason Norine Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elizabeth H Lid Lifters B R
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
McInerney James Columbia B R
McAvoy Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McClain Clyde Princess Columbus O
McConnell & Simpson Majestic Milwaukee
McConnell Sisters Orpheum Seattle
McDonald Michael Oh You Woman B R
McGee Joe B Al Fields' Minstrels
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Meier & Mora 2226 Keokuk St Louis
Melody Lane Girls Orpheum Duluth
Melnotte Twins & Clay Smith Greenpoint Bklyn
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Menetekel Bijou Bay City Mich
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B R
Merrihew & Raney Bijou Fergus Falls Minn
Merrill & Otto K & P 5th Av N Y C
Merriman Sisters Marathon Girls B R
Merritt Hal Lyric Mobile
Methren Sisters 12 Culton Springfield Mass
Milasch Robt C Grand Portland
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Millani & Du Bois Palace Htl Chicago Indef
Miller & Weston Orpheum Ogden
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 68 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Millman Trio Orpheum Sioux City
Mills Joe B Lady Buccaneers B R
Milmars The 214 S Wash Kokomo Ind
Minstrel Four Morning Noon & Night B R
Mintz & Palmer 1305 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montagne Mona P O Box 207 Tuolumne Cal
Montagne Harry Fashion Plates B R
Montgomery F O H Little Falls N Y
Montgomery Marshall Orpheum Birmingham
Moran & Wiser Palast Leipsig Germany
Mooney & Holbein Blackburn Eng
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moore Mabel V 15 Charles Lynn Mass

PAULINE MORAN

Wishes "Those 2 Boys" would say "Howdy" to the Alhambra, Leicester Sq., for her. Yes, this is Polly Moran, the first to go abroad with a Pickaninny Act; 6 trips across, and am going to make it 7, bnt all alone. Ah! theens was the Happy Days. Jan. 24, ORPHEUM, ST. PAUL.

Morgan King & Thompson Sis 606 E 41 Chicago
Morgan Lon Fashion Plates B R
Morton Ed Poll's Springfield
Morton Paul Rathskeller Jacksonville Indef
Morris & Morton 1306 St John's Pl Bklyn
Morris Mildred & Co Orpheum Lincoln Neb
Morris Edwin Reeves' Beauty Show B R
Mueller & Mueller Bijou Flint Mich
Muller Maud 601 W 151 N Y
Mullini Trio Schindler's Chicago
Mulvey Ben L Columbia Cincinnati

SENATOR

FRANCIS MURPHY

LIVING ON CREPE — JEW CREPE.

Murphy & Mack Pastime Chicago
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Murray Elizabeth M K & P 5 Av N Y
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Kilter 457 E Main Bridgeport
National Four Jersey Lilies B R
Nazarro Nat & Co 226 Lombard Phila

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New Pianophiends Orpheum Allentown
Niblo Victor Schnmann Berlin Ger
Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nichols Nelson & Nichols Majestic Ft Worth
Neoman George Majestic Montgomery

JOHN NEFF

AND

CARRIE STARR

This week (Jan. 17), TRENT, TRENTON.

Nip & Tuck Albia Ia
Noble & Brooks Springfield and Holyoke Mass
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Normandie Natalie Bowdoin Sq Boston
Norrises The 217 W 48 N Y
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y
Nosses Musical Poll's Bridgeport
Nugent J C & Co Orpheum Harrisburg

O

O'Brien J Miss New York Jr B R
Odell & Kinley 257 W 60 N Y
Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Oniaw Gus 418 Strand London
O'Neill Ray B 328 22 Av Milwaukee
O'Neil Jas Empire B R
O'Neill Harry Empire B R
O'Neill Trio Lyric Jamestown N Y
O'Neill & Regeney 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orletta May Miss New York Jr B R
Orpheus Comedy Four Central San Francisco
Orr Chas F Cort Chicago Indef
Orth & Fern Auditorium Lynn
Oswald Wm Miss New York Jr B R
Overing Trio Majestic Johnstown
Owen Dorothy Mae 3047 90 Chicago

P

Paddock O D Blaney's New Orleans
Palme Esther Mlle 121 E 46 Chicago
Pantzer Willy Orpheum San Francisco
Pantzer Jewell J 24 Orpheum San Francisco
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parvis Geo W Orpheum Alliance O
Parshley 24 E 41 N Y
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Pauli & Ryholda 359 County New Bedford
Pauline Dansville N Y
Paulinetti & Piquo Grand Portland
Pearson & Garfield Pantages Sacramento Cal
Pearl Katherine & Violet Wine Women & S B R
Pederson Bros 635 Greenbush Milwaukee
Pepper Twins Lindsay Ont Can
Pealson Gilbert Cracker Jacks B R
Paninetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelota The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Pecks Four Cosy Houston Tex
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Peter the Great Garden Chelsea Mass
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Harry Fashion Plates B R
Phillips Samuel 816 Classon Av Brooklyn

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THE SCIENTIFIC SENSATION

Plano Four 100 Morningside Av W N Y C
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages Tacoma
Piroscoffs Family Cracker Jacks B R
Pisano Fred A 86 West Gloversville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girls B R
Potter & Harris 1715 Leland Av Chicago
Potts Ernie & Mildred 701 E 6 Minneapolis
Potts Bros & Co Bronx Bronx N Y
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Elephants Empire Phila
Powers Mae Reeves' Beauty Show B R
Prices Jolly 1620 Arch Phila

NEW ACTS

(*Continued from page* 19.)

Bailey and Taylor.
Songs and Talk (Blackface).
15 Min.; One.
Dewey.

Bessie Taylor's "coon shouting" is the best feature of this offering. Bailey has a line of talk which is new in spots but for the most part reminiscent. A pecular break in his voice accentuates the comedy effect. Both come forward with an earnest effort, and develop an act which is decidedly worthy in its class.

Walt.

Wells and Boyer.
Comedy Sketch.
12 Min.; Full Stage (Interior).
Dewey.

These players essay travesty, a line which, to be effective, demands talent to a more marked degree than they display in their present offering. The woman has much the better idea of what is being attempted. The man is struggling against too heavy odds. As a matter of fact a shift to an entirely different style of sketch would be advisable, for although the work itself is of very ordinary construction Wells and Boyer are seemingly unable to put across what little meritorious material it does contain. The woman's opening speech gives no inkling of what the nature of the ensuing lines and business shall bring forth; a bad start is made and it takes some little time, as at present handled, to indicate to the audience that travesty is to the fore.

Welt.

Bessie Brownie and Co. (2).
"The War is Over" (Comedy Sketch).
16 Mins.; Full Stage.
Columbia, Chicago.

The finish is the feature and should carry it to success. A comedy old man is frightened by a revolutionist who aspires to his daughter's hand and for a climax jumps from the top of a bookcase on which he has taken refuge to a chandelier hanging in the center of the room. Catching it with his hands it gives way under his weight and the ceiling falls. The chandelier does not fall all the way down and the old man holds to it, kicking in midair as the curtain falls. The plot, which leads to this situation, is sufficiently amusing to entertain, and audience and the players are competent enough to bring out its strong points.

E. E. Meredith.

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Pucks Two The Orpheum Atlanta
Purvis Jimmy New Century Girls B R

Q

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Ranney Adele Sam Devere Show B R
Rastus & Banks Hippo Ilford London Eng
Ranf Claude Airdome Chattanooga Tenn
Ranf Claude 4035 Robey Chicago
Rateliffe The 637 Petonmeux Montreal
Ray & Nice Bennett's Montreal
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS," JAN. 24, MAJESTIC, MILWAUKEE.
Direction, PAT CASEY.

Raymond Ruby & Co Lyric Dayton O
Ransley Mabel 30 Orpheum Minneapolis
Raymond Clara Imperial B R
Raymond Alice Empire New Cross London Eng
Rawson Guy Bon Tons B R
Readings Four 352 Pear Reading Pa
Ready G Ellis Nowlin Circus
Reded & Hadley Tiger Lilies B R
Redford & Winchester Bennett's Ottawa
Redway Tom 141 Inspector Montreal
Reed & Earl O H Del Rio Tex
Reid Pearl Columbia B R
Reed Bros Orpheum Spokane
Reed Chas E Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Gayety Springfield Ill
Reid Jack Clark's Runaway Girls B R
Reiff Clayton & Reiff Orpheum Portsmouth O
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalle The c/o Levy 2053 Bway N Y
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four Chase's Wash
Rice Frank & True 706 So 48 Av Chicago
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Ripon Alf Wash Spokane
Robbins Billy C Reeves' Beauty Show B R
Robinsons The Lyceum Minot N D
Rohisch & Childress Wigwam San Francisco
Rocomora Suzanna Orpheum Harrisburg
Rock & Rol 1610 Indiana Av Chicago
Rodgers & St Clair 21 No 50 Phila
Roelker Edward Dainty Duchess B R
Romanoffs Globe Johnstown Pa
Roof Jack & Clara 705 Green Phila
Rosaires The Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Belfast Ire
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R

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JAN. 24, POLI'S, NEW HAVEN, CONN.

Ryan Richfield Co Poli's New Haven
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Sabel Josephine Palace London Eng
Salmo Juno Varietie Manheim Ger
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1327 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere Crystal Milwaukee
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y

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Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

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Scott & Yost Columbia Cincinnati
Scott & Davis Blaney's New Orleans
Seymour Sisters 2425 N Napa Phila
Shea Thos T 3064 Pine Grove Chicago
Sheldon Viola Hastings B R
Shepherd Burt Poli's Wilkes-Barre
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Sherman & De Forest Bijou Kalamazoo
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Slater & Finch 10 N 8 Vincennes Ind
Smith & Brown 1324 St. John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snowden Marie Theatre Richmond Va
Somers & Storke Elks Club Duluth Minn
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Ideal Victor Col
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Alhambra N Y
Sprague & McNeece 632 No 10 Phila
Springer & Church 96 4 Pittsfield Mass

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BROS AND CO.,
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St. Clair Minnie 140 So 11 Phila
St. Elmo Leo 2004 Sutter San Francisco
St Onges Fred & Co Hippo London Eng

Minnie St. Claire

UNITED TIME.

Saghmoto Troupe Empire Phila
Stafford & Stone 624 W 139 N Y
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie O H Haverhill Mass
Steger Bessie 1534 B'way N Y C
Stelnert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stockwell Miller & Stockwell Orpheum Oil City Pa
Stuart & Keeley 2305 Brookside Av Indianapolis
Stubblefield Trio 5808 Maple Av St Louis

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Swain & Ostman Vans Minstrels
Swan & O'Day G O H Pittsburg
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Sweet Chas R President Chicago
Sytz & Sytz 140 So Front Phila

T

Taylor Carey E Casino Louisville Indef
Taylor Mae Empire Phila
Taylor Fred Brigadiers B R

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JAN. 28, ORPHEUM, SALT LAKE CITY.

Tempest Sunshine Trio Orpheum Minneapolis
Temple Quartette Poll's Worcester

TAMBO AND TAMBO
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Temple & O'Brien 16 W Duluth Minn
Ten Brooke & Henry B'way Camden N J
Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco
Thalero Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R
Thurston Lyceum Detroit
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8 Av N Y
Toledo Sydney Vaud Akron O
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Tremaines Musical Payret Havana Cuba
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B R
Tuttle & May 3637 W Huron Chicago
Tweedley John 242 W 43 N Y
Twentieth Century Co Trent Trenton N J
Twin Blossoms Airdome Chattanooga Tenn
Tydeman & Dooley 121 Elm Camden N J

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fannie 16 Orpheum 'Frisco

V

Valdare & Varno 193 Galena Aurora Ill
Valdare Bessie Troupe Grand Tacoma
Valetta & Lamson Star Monesson Pa
Van Billy Keith's Boston
Van Chas & Fannie Hathaway's New Bedford
Van Hoven Majestic Chicago
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Vardon Perry & Wilbur King's Dundee Scot
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vedder Lillie Innocent Maids B R
Vasco 41a Acre Lane London Eng

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Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Viviana Two Chase's Wash
Viola & Bro Otto Majestic Columbus Ga
Voelker Mr & Mrs Frederic Orpheum Oakland

W

Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cocatoos c/o Parker Abilene Kan
Walhelser Walter 1018 So J Bedford Ind
Walker Nella Anderson Louisville
Walker Musical 1521 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Waltzer Twins 654 So Main Akron O
Ward Marty S Tiger Lillies B R
Warren Bob 1308 So Carlisle Phila
Washer Bros Oakland Cal
Watermelon Trust Sam Devere's Show B R
Waters Tom Majestic Milwaukee

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JAN. 31, ORPHEUM, SIOUX CITY.
Direction, PAT CASEY.

Watkins William Big Review Co B R
Watson Sammy Orpheum Birmingham
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Horace & Co Majestic Little Rock
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co 101 E 95 N Y
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew Columbia Cincinnati
Wentworth Vesta & Teddy Majestic Dayton O
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Whitman Bros 1335 Chestnut Phila
White Cora Empire B R
White Al Orpheum Sioux City
White James Rose Hill Folly B R
White Harry 1003 Ashland Av Baltimore Md
White & Simmons Majestic Chicago
Whitehead & Grierson Grand Sacramento
Whiteside Ethel Bijou Flint Mich
Whitney Tillie 36 Kane Buffalo
Wilcox & Gilmore Lilon N Y
Wilson Geo American San Francisco
Winchester Ed Bijou Duluth Minn
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert Bush Temple Chicago
Williams & Mayer Orpheum Pensacola Fla
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Wills May 30 Orpheum Minneapolis
Wills Nat Chase's Wash
Wilson Bros Auditorium Lynn
Wilson Frank Bennett's Ottawa
Wilson & Pinkney 207 W 15 Kansas City

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Wilson May Fashion Plates B R
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Wixon & Kelly 30 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl Chicago
Woods Lew Lyceum Minot N D
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Work & Ower Poll's New Haven
World & Kingston Grand Indianapolis
Worthley Abbott & Minthorne Majestic Ft Worth
Wyckoff Fred 60 Water Lyons N Y

Y

Yaw Don Tin Star McKees Rocks Pa
York Charley O H Homer La
Young Ollie & April 58 Chittenden Av Columbus O

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Z

Zam Trio Waverly Htl Jacksonville Indef
Zanfrellas The Palace Gloucester Eng
Zazel's Living Statues Imperial B R
Zazell Vernon & Co Seals Copenhagen Denmark
Zech & Zech 48 Franklyn York Pa
Zeno Jordan & Zeno Proctor's Newark
Zimmer John Harry Lander Co Special
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Jan. 24 and 31.

Al Reeves Beauty Show Gayety Milwaukee 31 Alhambra Chicago
Americans 24-26 Lyceum Troy 27-29 Gayety Albany 31 Royal Montreal
Avenue Girls Empire Chicago 31 Star Milwaukee
Behman Show Gayety Pittsburg 31 Garden Buffalo
Big Review Star Cleveland 31 Academy Pittsburg
Bon Tons Gayety Phila 31 Waldman's Newark
Bohemians Buckingham Louisville 31 People's Cincinnati
Bowery Burlesquers Murray Hill N Y 31 Casino Phila
Brigadiers Star Milwaukee 31 Dewey Minneapolis
Broadway Gaiety Girls Bowery N Y 31 Empire Newark
Century Girls Avenue Detroit 31 Folly Chicago
Cherry Blossoms 24-26 Gayety Albany 27-29 Lyceum Troy 31-2 Bon Ton Jersey City 3-5 Folly Paterson
College Girls Colinthian Rochester 31-2 Mohawk Schenectady 3-5 Empire Albany
Columbia Burlesquers 24-26 Mohawk Schenectady 3-5 Empire Albany
Cozy Corner Girls Empire Bklyn 31 Bowery N Y
Cracker Jacks Waldman's Newark 31 Gayety Hoboken
Dainty Duchess Metropolis N Y 31-2 Gilmore Springfield 3-5 Empire Holyoke
Dreamlands Star St Paul 31-2 Empire Des Moines 3-5 Lyceum St Joe
Ducklings 24-6 Luzerne Wilkes-Barre 27-29 Gayety Scranton 31-2 Gayety Albany 3-5 Lyceum Troy
Empire Burlesquers Howard Boston 31 Columbia Boston
Fads & Follies Gayety Boston 31 Columbia N Y
Fashion Plates 24-26 Folly Paterson 27-29 Bon Ton Jersey City 31 Howard Boston
Fay Foster Empire Indianapolis 31 Buckingham Louisville
Follies of the Day Star Toronto 31 Lafayette Buffalo
Follies of N Y & Paris Star Bklyn 31 Gayety Bklyn
Frolicsome Lambs 24-26 Empire Des Moines 27-29 Lyceum St Joe 31 Century Kansas City
Ginger Girls Gayety Bklyn 31 Metropolis N Y
Girls from Happyland Gayety Washington 31-2 Apollo Wheeling 3-5 Gayety Columbus
Golden Crooks Music Hall N Y 31 Westminster Providence
Hastings Show Empire Toledo 31 Gayety Detroit
Irwin's Big Show 24-26 Empire Albany 27-29 Mohawk Schenectady 31 Olympic N Y
Irwin's Gibson Girls Columbia N Y 31-2 Empire Albany 3-5 Mohawk Schenectady
Irwin's Majestics Olympic N Y 31 Star Bklyn
Imperials Columbia Boston 31-2 Lyceum Troy 3-5 Gayety Albany
Jersey Lillies Majestic Kansas City 31 Gayety Omaha
Jardin de Paris Dewey Minneapolis 31 Star St Paul
Jolly Girls Casino Bklyn 31 Empire Brooklyn
Kentucky Belles Royal Montreal 31 Star Toronto
Knickerbockers Gayety Minneapolis 31 Gayety Milwaukee
Lid Lifters Westminster Providence 31 Gayety Boston
Lady Buccaneers 24-26 Gayety Scranton 27-29 Luzerne Wilkes-Barre 31-2 Folly Paterson 3-5 Bon Ton Jersey City
Marathon Girls Star & Garter Chicago 31 Standard Cincinnati
Mardi Gras Beauties Garden Buffalo 31 Gayety Toronto
Masqueraders Empire Cleveland 31-2 Gayety Columbus 3-5 Apollo Wheeling
Merry Whirl Gayety Louisville 31 Gayety St Louis
Merry Maidens Lafayette Buffalo 31 Avenue Detroit
Miss N Y Jr L O 31 Star Cleveland 7 Academy Pittsburg
Morning Noon & Night 24-26 Bon Ton Jersey City 27-29 Folly Paterson 31 8th Ave N Y
Moulin Rouge 8th Ave N Y 31 Casino Bklyn
Pat White's Gaiety Girls Folly Chicago 31 L O 7 Star Cleveland
Parisian Widows Gayety Detroit 31 Star & Garter Chicago
Queen of the Jardin de Paris Casino Boston 31 Gayety Phila
Rentz-Santley Gayety Baltimore 31 Gayety Washington
Rialto Rounders Gayety St Louis 31 Majestic Kansas City
Rice & Barton Enson's Chicago 31 Empire Cleveland
Robinson Crusoe Girls 24-26 Apollo Wheeling 27-29 Gayety Columbus 31 Empire Toledo
Rose Hill 24-25 Gayety Columbus 27-29 Apollo Wheeling 31 Gayety Pittsburg
Rose Sydell Gayety Toronto 31 Corinthian Rochester
Runaway Girls Alhambra Chicago 31 Enson's Chicago
Sam Devere Academy Pittsburg 31 Lyceum Washington
Sam T Jacks Century Kansas City 31 Standard St Louis
Scribner's Oh You Woman Gayety Hoboken 31 Murray Hill N Y
Serenaders Casino Phila 31 Gayety Baltimore
Star & Garter Standard Cincinnati 31 Gayety Louisville
Star Show Girls L O 31 Trocadero Phila
Town Talk Lyceum Washington 31 Monumental Baltimore
Tiger Lillies People's Cincinnati 31 Empire Chicago
Trocaderos Gayety Omaha 31 Gayety Minneapolis
Umpire Show Bijou Phila 31-2 Gayety Scranton 3-5 Luzerne Wilkes-Barre
Vanity Fair 24-26 Gilmore Springfield 27-29 Empire Holyoke 31 Murray Hill N Y
Washington Society Girls Empire Newark 31 L O 7 Trocadero Phila
Watson's Burlesquers Trocadero Phila 31-2 Luzerne Wilkes-Barre 3-5 Gayety Scranton
Wine Woman & Song Standard St Louis 31 Empire Indianapolis
Yankee Doodle Girls Monumental Baltimore 31 Bijou Phila

Walter Stanton, the "Rooster Man," returns to America at the end of the present month after an engagement of forty-two weeks with J. C. Williamson's "Jack and Jill" pantomime company, touring Australia.

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for one month.
P following name indicates postal.

Ainsley Josephine
Allen Dwight (C)
Ardell Lillian
Adler Flo (C)
Abel George
Arthur Paul (C)
Ardarth Stella
Ahlberge Two
Arnim & Wagner (C)
Alexander & Scott (C)
Alfa Beta Trio (C)
Asahi Troupe (C)
Adgies Lions
Ayer Nat (P)
Amiley Joe
Ahern Chas
Akley Effie
Ackerman Eddie
Anderson G M
Atkins Jack (C)
Armada (C)
Burrell Barberetto & Co
Bennet Bert (C)
Breen Harry (C)
Burkhart Charles (C)
Bertoss Lina (C)
Brady William (C)
Behees Those
Bob-Tip Co
Barry Kathleen (C)
Blossom Rose (C)
Bowen Harry
Boyd & Allen
Bowman Billie (C)
Belle May (C)
Blake Nena
Herton Bessie
Bowman Billie
Beers Leo (C)
Bonita
Bush Jack
Barton Chas F
Bates & Levy (C)
Bradley Edith (C)
Bedini Mile (C)
Bailey Fred J
Beatrice Mary
Barnes Stuart
Brown Gil (C)
Bertram Robt H (C)
Be Gar Trixie (C)
Bison City Quartet (C)
Brandt Meta (C)
Burnham Eunice (C)
Banni Well
Bohee & Hyers
Brady J (P)
Brady & Mahoney
Bentley Musical
Bond Wm
Burnelle Edna
Barrow Charlie
Bolton Viena
Bartel & Garfield
Bartoline Angelo
Barrett Robert J
Burkitt Ruth (C)

Carson Flora (C)
Casedy Mable (C)
Cook & Stevens (C)
Crockford Jessie (S F)
Clark Ruble (C)
Clark Chas K (C)
Carr George (C)
Carroll Thomas (C)
Case & Co Harvey (C)
Cunningham Jean (C)
Christina Fritz (C)
Conghlin Grace M (C)
Comam Ed J (C)
Carr Carolyn (C)
Cotton Lola
Cappens L M (C)
Carter Capt Nick (C)
Columbia Trio (C)
Crandall Miss La
Carroll & Baker (C)
Cooke & Rothert (C)
Caswell & Arnold
Corrigan James
Canaries Prof (C)
Cronin Catherine (C)
Catlin George (C)
Camp Shep
Cooper Harry
Clyde & Co Ollo
Carleton Arthur C
Caire Helen
Coleman Will J
Campbell & Brown (C)
Chadwick Ida May (C)
Catlin George (C)
Case Helen (C)
Conway Charles E (C)
Christie Geo D (C)
Cooper C W
Calder Chas L
Coulins & Lawrence
Churchill Estelle
Cusch Sisters
Cates Musical (P)
Clifford & Aimes
Cooper & Robinson
Casino Joe and Sadie
Clark Gladys
Curtis Thos. R.
Casey Frank
Cutty Elizabeth (P)
Creighton Mary
Cummings & Kelsey Sisters (C)
Callahan Joseph (C)
Cressy Elsie (C)
Campbell Francis (C)
Curtis Violet (C)

Duvall Brothers (C)
DeLand Helen (C)
Dagmar Alexandra (C)
Dilworth Ollie W (C)
Dean Wanda (C)
De Vine & Williams (C)
De Mar Grace (C)
Defres Gordon (S F)
Dale Marie G (C)
Dale Mark T (C)
De Baum John F
Dully Thomas (C)
Doyle Bart
Dacre Louie
Dugan Tiffany Co
Dooley J Francis
Daily Belle (C)
De Maine August (C)
Demons Three
Dale Marie
De Vine James
Du Vries Sam
Dixon Bros (C)
Duryea May (C)
Daly Mad (C)
Dupree Katie
De Wint Violet
Day Carita (C)
Dunbar Lew B (C)
Derby Charles (C)
Dynes & Dynes
Davies W R
Donegan Jas E
Dunbar Lawrence
Dunsworth & Valder
Dean Cliff
Drew Lowell B
Dorothy Gavin
De Wint Violet
Densmore Sisters (C)
Downey Robert (S F)
Daly & O'Brien (C)
Denman Louise (C)

Edwards & Ward
Edmunds Mile (C)
Eldridge Robert
Ebright Frank (C)
Emmy Madame (C)
Eddy Philip R
Ernest Harry (C)
Emworth Marie
Edwards C Ernest
Elliott Mrs W J (C)
Elite Musical Four
Edwards Barney T
Ely D E
Emerys The (C)
Edwards Ernest (C)

Fuller George (C)
Fitzgerald Dick
Florede Nellie
Fay Miss Alvin
Franklyn Wilson
Faust Bros (C)
Fagnin Gary
Francis Williard (C)
Fields Harry (C)
Foster Beatrice (C)
Free Edna P
Ford Josephine
Fletcher Wm
Fuller Bertha (C)
Fleming Ed (C)
Fidler Mattie (C)
Farnum Dick (C)
Fencil Lois
Froshen Anna
Francis Adeline
Falls Billy A
Frawley Daniel
Fords Four
Farley John
Foster Elinore (C)
Farley Pressc't Trio (C)
Farley & Halcot (C)
Ferrin Teresa (C)
Feeley Mickey
Finley Willie (S F)
Griff (S F)
Gardiner Willie (C)
Gardner Reece M (C)
Girdeller Earl (C)
Green Jimmy (C)
Goodman Harry
Geneva Florence
Gilday George
Galeth Charles
Garnold Jolly Ruth (C)
Gillingwater Claude (C)
Gage Harry E (C)
Goodwin Joe (C)
Gordon & Tirrell (C)
Gould William (C)
Gruitt & Gruitt (C)
Gardner Reece (C)
Gleeson John & Bertha (C)
Goodwin Charles (C)
Gordon Harry (C)
Gordon Daisy (C)
Griff
Gillen Tom
Georgy Alfred
Gibbon Josephine
Green Veno
Grossman A (C)

Hughes Mr & Mrs G (C)
Hutchinson Edward (C)
Hodges & Darrell (C)
Hannahan Mrs R P (C)
Hume Harry (C)
Hasson Lloyd (C)
Howle W
Herman J H (C)
Hawaiian Sextette (C)
Hamilton Harry D (C)
Harrington Mina (C)

Huntings Four
Hoppe Guy
Hale Willie
Hadley Joe
Harvey Elsie (C)
Hall Mrs L A (C)
Heiman Samuel
Hall & Coburn (C)
Harrigan & Giles (C)
Hermann Sam
Harcourt Daisy
Herman Mexican
Hutton Bertha (C)
Herbert Bros (C)
Hopkin Sisters
Hall Florence V
Hosvesig A
Howard May (C)
Hilton Maurice (C)
Howell Marie (C)
Hanlon & Walsh (C)
Harvey John (C)
Haney & Long
Hill Henry
Hoyt Geo L
Hess B
Ile Frankie
Hall L
Harr Anna
Henry Dick (C)
Hopkins & Voyt (C)
Healy Jeff Leverne (C)
Holmes Cecil
Hazzard Grace
Howard Great
Hawley & Bachen
Humph'y V'n Dyke (P)
Houston Lillian
Herbert Clifford (C)

Irwin & Neal (C)
Ialvans The
Ince Thomas H

Jackson Isabel (C)
Juliet M (C)
Jeffery Howard Co (C)
Jackson Avis (C)
Jerome Sidney (C)
Janis W P (C)
Josephs Katherine
Jacques Nanon
Jarvis Frank
Jenkins Harry
Joffe P
Jones Maud T
Johns Lukie

Kingsteys The (C)
Knight Fred (C)
Kirk Rose (C)
Kishi E (C)
Kramer A (C)
Kramer & Schoek (C)
Kirk Ralph (C)
Kimbell Bros (C)
King Hettie
Kleine Arthur
Kreesmann Bros
Kent Louise (C)
King Jack (C)
Keaton Buster
Klebs Erick
Kenny John J

La Vigue N J (C)
Laurent Marie (C)
Lahl Edward (C)
Le Roy James (C)
Little Christine (C)
Lowe Alice (C)
Lavarde Lillian
Laurient Marie (C)
Little Henry (C)
La Ferniere Al (C)
Lloyd Herbert
Lee Jack
La Mont Fred (C)
Lockwood & Bryson (C)
Luckie & Yost (C)
Lakola Hazel (C)
Lamont Harry
Love Frankie
La Toy Jas
Leslie Scott (C)
Luken Al (C)
Losson Georgia (C)
Leavey Martine (C)
Lowe Alice (C)
Lingard & Walker (C)
Lavin J Knox
Lohse & Sterling
La Petle Laurie (C)
Levy Bert
Lamont Jas.
Lamont O
Linde Albert
Lind Homer
Lorraine & Dudley
Lemnels John
La Varde Lillian
Lloyd Sisters (C)
LaDarros Three (C)
La Vallee Erny (C)
Lopez & Lopez (C)

Morris Kitty (C)
Moore Herbert (C)
Murray E W (C)
Mosn Gladys (C)
McGown Josephine (C)
Mahoney Mrs (C)
Merriman Dick (C)
McCanley Robert (C)
McGgar C B (C)
Mack & Elliott (C)
Marsellles (S F)
McAvoy Chas (C)
Milasch Bob (C)
Mondall Joe E (C)
McKay E (C)
Mulhall Terry (C)
Marasellles James (C)
Mohamed Abdul (C)
Moznix John (C)
Maple Frank (C)
Melrose Fern (C)
Mader Mr (C)
Melnotte Twins & Smith
Mosher Ed
Mayo & Rowe
Murphy Leo (C)
Murphy E J (C)
Maras Mrs (C)
Manning Mabel
Molly J W (C)
Munts Merle (C)
Miles Maxine
Mortimer Gus
Mayfair Furella
Mack Tom
Muller Maud
McKee Buck
Mason Ethel
Morris & Morris
Marcel & Merman (C)
Manning Marie (C)
Murray Eddie (S F)
Melville Dorothy
Miller Jr Edward
McDonald W R
Mudge R C
Murphy J F (C)
Martin Norman B (C)
Miller Robert (C)
McIntosh Donald (C)
Montrose Edith
Morrisey Jack
Mudge Eva
May Ethel (C)
Mohr Andry (C)
Merrian Billy (C)
Mardo Pete
Marr & Evans
Morton-Jewell Troupe
Murphy Jack
McAvey Dick & Alice
Miller Fred
Mason Homer B
Mortimer Patrick J
Mabel's Animals
Meere Davey & Pony
McGill Lawrence B (C)
May Fernandes Duo (C)
Manion Raymond G (C)
May Alice M (C)
Markees Musical (C)
Minerava, (C)
Murphy J Theo (C)
McKay Jock
McMahon Tim
Mack Marion
Mason Ethel
Morrell Frank
Morton Lewis
Mac Rae M A
Meinotte Howard (C)
Manion Raymond (C)
Maitland Mable (C)
Melbane Mae (C)
Moran Pauline (C)
Martyn Victor (C)
McGee Joe (C)
Mullen James B

Normans Harry B (C)
Nelson Ida Marie (C)
Nixon & Moran (C)
Norton Mayie (C)
Nadonely
North Bobby
Nelson Walter
Nelson Eva Mudge (C)
Norman Andrew
Newhold & Carrol
Noble & Brooks

Oberman Ada E (C)
Olmstead L E (C)
Osteman Chas (C)
O'Boyle Joseph (C)
Odell Tommy
Olcott Charlie (C)
Orma Grace
Oldham Clifford

Phillipps Bessie
Phillips Harry (C)
Pauly Harry W (C)
Pearl C C (C)
Panita (C)
Palmer Louise
Palm Gaston
Price Jack & Mable
Piper A (C)
Pearson & Garfield
Phillips Mondane
Parry Charlotte
Porter A W
Pantzer Lena (C)
Pearl Katheryn (C)
Panline
Paterson Bros
Paul Frank

Quinlen Dan

Reese DeWitt (C)
Rankin Walter A (C)
Rusco Nat (C)
Reid & Morton (C)
Rickson Robert (C)
Raderloff Florence (C)
Roos R C (C)
Russell & Held
Rycraft Fred (C)
Roberts Leo (C)
Raimund James E (C)
Rislnor & Co
Ryan Maud (C)
Rhony Bob (C)
Rutledge Pelva
Rierden & Gallagher
Rivers & Rochester
Randoll Dorothy
Riggs Ben
Rubens H J (C)
Robinson Blossom (C)
Raymond Clara
Rose Fred (S F)
Rivers Viola
Robinson Eugene
Reiff Geo W
Royal John
Robinson Wm
Ring Jas L
Royal Jack
Rathbum Geo
Rafael Dave (C)
Roache Dan (C)

Spencer Hugh (C)
Stevenson Harry (C)
Sutherland & Curtis (C)
Smith Henderson (C)
Stewart Harrison (C)
Schiman Ed (C)
Semmers & Lowers Co (C)
Sanford Erskine (C)
Steward Joseph (C)
Smith Henderson (C)
Smith Mrs Sylvester (C)
Sholes Willard (C)
Schaeda Otto (C)
Santell Lillian (C)
Stevenson Hayden (C)
Sowaal Arthur
Sinal Norbert (C)
Strauss S (S F)
Stagpooles Four (C)
Smythe Eddie
Showers Nellie
Sullivan John L
Seymour Pete & M (C)
Severns Margaret (C)
Snell Elsie (C)
Stone Sidney (C)
Smedly George (C)
Smith Mildred (C)
Summers Claude
St George Jennie
Stephenson Daisy (C)
Sawyer Harry Clinton
Saxton Josephine
Smith Harry
Still City Qnartet
Sake Luther
Shafer Matt
Sndersh W C
Schlack Florence
Sturtevant A V
Stacey Della (C)

Trovato Signor (C)
Theo Mile (C)
Thomas Cora (C)
Thayer Royalo (C)
Thurston Leslie
Trix Alma
Tilyou George
Tate Robert
Thurston Miss
Terry Twins
Trainer
Thatcher Eva (C)
Terry Mable Lambert
Taylor Jack
Tambo & Tambo
Travers Belle (S F)

Uoor Ollie
Uttuea Madame

Van Becker Elida G (C)
Vogel H A (C)
Vinard J E (C)
Venetian Street Musicians (S F)
Van Chef Matt
Von Zieber Baroness (C)
Van George (C)
Vaughn Dorothy (C)
Vaggis The (C)
Venton Horace (C)
Valentine L (C)
Viola & Pearl (C)
Von Hoff Geo
Victorine Myrtle
Vardaman (C)
Van Vormser Clara B (S F)

Wren Lew (C)
Witchle Katherine (C)
Wilson Grace (C)
White A W (C)
Williams Hazel K (C)
Wood Ollo
Wainstock Morris
Williams, Sim & Walker
Weston & Wood Trio (C)
Wise & Cohn
Waynewood Beatrice
Watson Lily
Warfield Dixie Marie (C)
Wilsons Musical (C)
Wild Al H (C)
Whitney Tillie (C)
Washburn Alberta (C)
Woods & Woods Trio (C)
Wisberg Sam (C)
Williams Gus
Winfield George
Warfield Dixie
Ware Walter
Wells Maxine
Wood Fanny
White Porter J
Wright Horace
Waring Nelson
Weber Chas D (C)
Winfield George (C)
Winston Capt. W E
Wood Juliet
Walker K
Wharton B A
Whitman Walter (P)
Woods Ralton & Co
Waite Will (S. F.)
Young James
Yoder Carwen A
Young James (C)
Youle Arthur
York Herbert Trio

Zeno Will
Zeno Jordan & Zeno
Zoeller Fred

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

VARIETY'S Chicago Office,
167 Dearborn Street.

E. E. MEREDITH
JOHN J. O'CONNOR } Representatives

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Ten acts comprise this week's bill and the last four as "classy" as have ever been seen in Chicago. Commencing with the appearance of Mary Norman at 3:28 Monday afternoon until Paul Spadoni's comedy assistant had taken his last bow, Chicago was given first class vaudeville and two or three more of the acts, if not measuring up to the high standard of these four, are fully up to the demands of a vaudeville show with these features. George Beban is the headliner in "The Sign of the Rose," an intensely dramatic sketch, admirably played. Although the audience applauded Mr. Beban until it grew tired, he took his bows in character and did not attempt a speech. Marshall P. Wilder followed the Beban sketch and even his softening humor would not bring the audience out of its spell until fully half a dozen bon-mots had missed fire. Mr. Wilder worked the harder when he realized what he was up against and his victory was soon a pronounced one. Paul Spadoni followed Wilder and closed the show with his astonishing feats of heavy weight juggling. Preceding the Beban play and introducing this superior vaudeville came Mary Norman, whose "types" were just as well liked as upon her first visit to this house. She created real enthusiasm, which the acts following sustained. Peter Donald and Meta Carson had sixth place on the bill, displaying "Alex. McLean's Dream" of 22 minutes' duration and a little longer than it should be, even if it is very bright in spots. Bob Carlin and George Clark on fifth made better than the average "Dutch" comedians, with a clever line of stuff. Some new parodies kept them before the audience probably longer than they expected to remain. Mr. Cross and Miss Josephine preceded them in a travesty on melodrama called "Dying to Act," a skit clever enough to insure success for these players, whose talent might otherwise go unappreciated. The Three Bounding Gordons in fourth place presented a remarkable bounding table acrobatic offering. Grace Armon had second place and The Lambolittes, musical, opened the show. MERRY.

AMERICAN (E. Rogers, mgr.; agent, William Morris).—Two things are missing in the American show this week that would look good to a lot of people. In Montgomery and Moore's act "Jennie" is not sung, replaced by "I Want a Home," a good song and well put over, but it didn't go near as big as the old one generally did. And in Staley and Birbeck's act it would have looked good to see Dick Staley back on the job. But Dick's absence did not interfere with the hit that is sure to come with this, one of the best transformation acts in vaudeville. The third change brought plenty of noise from a packed house. Newhold and Carroll opened the show with a nice comedy bar act. Edith Leroy followed, singing three songs that sounded rather English. Miss Leroy put the songs over well and scored strongly, but her appearance could be improved a lot. Martini and Maximillian were handed a reception on their entrance and kept things going right through to the finish. The Bachelor Club came next and got neither a hand nor a laugh until they finished the first song, lacking in harmony. It needed much talk and time to make the audience acquainted with the fact that they were a quartet. The four men looked good in their clothes, but outside of appearance there is nothing to the act. The Four Mortons can come to the American every other week and still go big. Monday night the family were a small-sized riot from start to finish. George Lashwood was ill Monday night and James J. Morton substituted. If Lashwood could have done as well as Morton, it's too bad he wasn't there. Morton even made the orchestra laugh. Montgomery and Moore kept things going and grabbed all honors. The Juggling Jordans closed the show with one of the neatest closing acts shown here in some time.
O'CONNOR.

STAR AND GARTER (Wm. Beebe, mgr.).—All the regulars were on the job Sunday to take in "The Great Star and Garter Show." Advance reports were bad, but they were exaggerated. The show is really not up to the standard of the Star and Garter class and does not figure with the last three or four shows seen there, but still it is a good ordinary burlesque show. It looks as though someone had thrown a handful of good original material at the show and only a little bit of it caught on. The part that caught on is shown at the finale of the first part which has "class" written all over it. Another good bit is the corridor scene in the second part. Laugh after laugh is put over while the comedians work the doors, but the finish killed it all. In fact there was no finish. The lights simply went out and the stage crew got busy swinging scenery while the audience were trying to figure what was coming off. The idea used for the finale of the first part has been handled in different ways by several burlesque shows on both wheels, but the author had the right notion when he arranged it for the "Fantastic World." With the "Dutch" orchestra leader the troupe gives a performance of the opera "La Peruna." The whole company arrange themselves and with some good-looking costumes go through some operatic numbers. With a good singing company this would be immense. During the noise the prima donna faints and the soubrettish understudy, known as Tessie Teasel, jumps in to save the day, but with her bum pipes crabs the whole show. The manager runs down the aisle ordering the curtain dropped and with a fairly good imitation of a man with a brainstorm orders the troupe out of the house. A drop showing the exterior of the theatre with the stage door in view is lowered and the company file out one by one carrying their clothes and props. This is about the funniest finale on record and made a big hit. One flaw gets the crowd guessing, though. Before the supposed performance of "La Peruna" the Dutch orchestra leader comes on and enters the stage door. He immediately returns and announces that he will rehearse the orchestra. He does this from the stage. The exterior drop still hangs and to all intent he is rehearsing them on the street. Why the drop? Rice and Cady are immense in their own way. A little rough house was slipped over, but most of the comedy is of legitimate kind. Jack Conway didn't have much to do in the first part, but in the burlesque put over the big laughing bit with his slapstick mallets taken from his old quartet. Conway is a good Irish comedian and should be given more opportunity. Robert Ellis was there all the time and made a swagger appearance in neat clothes. Ellis has a splendid voice also and knows how to use it. Murry Livingston didn't show right until the olio. E. R. Edwards lent valuable assistance with his voice and Harry Tyler was on the job all the time, helping a lot. He played the stage doorman very naturally (probably studied the part in Chicago, taking a native for the subject). Ethel Kirk, with a corking good voice and some pretty gowns, completed the picture and held up the female department nicely until she came out in the olio, spoiling everything then by plugging "Southern Rose." The song is well known here and needs no plugging. She might also put in "The Yiddish Rag" (written by an Irishman). Gladys Crollus was a big help. Gladys was doing something all the time, and doing everything well too. Vera Shelby's name adorned the program for some unexplainable reason or other. If Vera is the tall blonde who spoke a line occasionally she is excused. Rice and Cady had all the comedy to themselves and at times became a little tiresome. But Cady was wise. Every time things grew slack he would fall on his face and put over a small size scream. The chorus, with the exception of two end "peaches," have neither looks, voices nor the ability to dance. The costumes look well. The Royal Tokio Jap Troupe open the olio and were one big hit. Best Jap troupe seen around here. After Ethel Kirk's song plugging exhibition came Murry Livingston and Co. The playlet is a little draggy in spots, but nevertheless entertaining. Everybody guessed that little Rosa was the Italian's daughter, but at that the finish was the best part of the piece. Gladys Crollus and Harry Tyler worked hard and Gladys made a hit with everyone. Tyler as the "Chief" was a little unnatural, but still good and worked things up well. Livingston is a clever artiste and his rendition of "Rose Marie" brought five encores. With a little pruning "The Man from Italy" should find vaudeville. Next came Rice and Cady. Livingston's act has a beer finish and Rice and Cady's a beer beginning. The German comics kept the house laughing from start to finish and scored a big hit. On the whole the new show is passable and contains a lot of catchy numbers, but as for an object lesson in burlesque, hardly. O'CONNOR.

SID EUSON'S (Sid J. Euson, mgr.).—Week 10: The Gay Masqueraders in "A Hot Old Time" the attraction. The Rose Hill English Folly Co. only did an average business last week. The mid-week matinees were not well attended and the show ran slow, possibly due to the small audience. On Wednesday afternoon of last week it took the players quite a while to get the first hand. Dal Luther broke the stillness when he introduced a bass solo, "When the Bells Ring, Ding, Ding, Dong." Katherine York was obliged to force an encore with the "Candy Kids" number, but the attitude of the chorus girls in crossing the stage for the encore got a real laugh. John E. Cain and T. F. Thomas have the comedy roles. The comedy portion of the show appeared to be a little weak.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—The presenting of the same acts at the Bush and the Columbia forced a peculiar arrangement of last week's bill—three singles following each other, and although one of them (Katherine Andrews) worked in full stage it made a lull in the show. The Riva Larsen troupe was the most notable feature of the bill. It is a splendid acrobatic act and gets a little away from the general run. Beside Brownie and Co. (New Acts), Pearson and Joell presented their familiar sketch, obtaining more than their share of the applause. Will Hart on next to closing made very good. Florence Stanley and Co. got many laughs with a suggestive sketch, which pleased at that house. The Three Masqueria Sisters opened weak but grew better as the act progressed. At places the harmony of the singers with the orchestra is strained. Katherine Andrews went better than when last seen. Enid Grey sings and impersonates, making a fairly good offering.

WILSON AVENUE (Charles R. Hagedorn, mgr.; agent, William Morris, Inc.).—Wilton Brothers are featured this week. 17-19: Magnani Family, Chartress Sisters, Stanley and Dayton and Arthur Loftus. Charles R. Sweet proved a strong drawing card last week. The bill for four days ending 16 was excellent. Charles R. Sweet was held 20 minutes, and then the audience was unwilling that he should leave. Mlle. Olive opened the show with a juggling act. After she had concluded her share of the work her assistant attempted a burlesque of her feats without awakening any interest. Otis L. Knight followed with the same songs and talk he has given in Chicago frequently. He did not make much of an impression. McDonald and Huntington, "No. 3," a big hit. Their work is artistic in every way. Charles L. Sweet had fourth place and the Fassio Trio closed the show. Four people appear in this act, but one lady does nothing, so the act is styled a trio.

JULIAN (J. G. Conderman, mgr.; agent, Wm. Morris, Inc.).—17-23: Musical De Fays, Charles Bradley, McDonald and Huntington, Hilliard and Phillips and The Haydens. "Hamilton," an educated horse, seen in Chicago for the first time, was the most talked of feature of bill for week ending 16. Hamilton is a beautiful bay and has perfect training. Carl McCullough and Wells and Sells were liked. Temple and O'Brien made their initial appearance in Chicago under favorable circumstances. Miss Temple is an exceptionally clever dancer, and the team sings and talks entertainingly. Allen and Cormier, two girls, have an act called "The Hick and the Miss," which pleased the audiences. Gale Wood, a piano player, found some favor with the audience.
MERRY.

COMEDY (J. G. Burch, mgr.; agent, William Morris).—17-23: Madam Gertrude, Cycling Zanoras, Fassio Trio, Charles R. Sweet, Holman Brothers, Sampson and Le Clair headed last week's bill when "Consul" was taken ill. They made decided hit. Bessie Leonard imitated and sang a song of her own. She has a trunk on the stage in one and makes her changes of costume behind it. She was well liked, owing more to her way of working than what she does. The Garnellas pleased. "Wise Mike" delighted the audience with his evidences of dog "intelligence." Chartres Sisters, placed on the bill when "Consul" was taken ill, and Adams Brothers completed.
MERRY.

SITTNER'S (Paul Sittner, mgr.; agent, S. C.).—17-23: Brahm's Lady Quartet, Espe, Louis and Leonard, Conture and Gillette, Ferguson, Seamore and Ferguson, Yule and Simpson, Allen and Cormier. Bill week ending 16 splendid. Three acts specially good—O'Rilla Barbee, Arthur Hill and Co. (New Acts), Dorothy Vaughan, Herbert Lloyd and Co. Miss Vaughan played her sixth engagement at Sittner's, scoring big success. She beams over with a jolly personality which ought to secure fame for her on the biggest circuits. Herbert Lloyd and Co., well liked. Williams and Gilbert, in place of Watson and Dwyer (forced to cancel account of illness), made very good. Buckley's Dogs, hit, replacing The Nellos (forced to cancel through Mrs. Nello's indisposition). Hardy and D'Almaine, received liberal applause.
MERRY.

GRAND (Grand Theatre Co., mgrs.; agent, W. V. A.).—17-19: Bertie De Milt and Boys, Jack Barbour and Co., Mildred and Lester, Thomas H. Dutton, Bal Allright gave class to an average bill for three days ending 16. His singing is of superior order. Lillian and Avesta, acrobatics, found favor with the children at matinee, but doubtful if yet fit for big time. Grace Armon opened the show with songs and talk. She is quite full and the talk is along lines which would be resented for the use of a short woman. She did not appear to take the matinee very seriously, joking with a house employe whose duties he might him to the orchestra pit during her song. Miss Armon has a certain individuality of her own.
MERRY.

SARATOGA CAFE (Roy Schree, mgr.; agent, Jake Sternad). Getting classy at the "Sarra" these times. First three days of this week Signor Pasquale Fels, billed as an Italian grand opera tenor. He looks the part. You can tell those grand opera fellows with one look. Pasquale warbled a couple of songs in Italian and although Fred Mace didn't like him a bit, he went big nevertheless. Between the acts Pasquale walked through the dining room bother

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MAE AND BELLE CONNOLLY

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and thither and from latest reports and some figuring on Pasquale's part we hear that spaghetti is selling away ahead of anything else on the menu card. Last week Bob Albright was a big favorite here. This week Viva Ethelia will step into Albright's shoes. Viva is some single. Even with grand opera tenors on the bill Viva walks away with honors of the show. Dressed in the classiest costume seen here since the vaudeville business began, Viva comes on and goes above high C (according to Jake Sternad). One big riot, and it's a safe bet, she will play a return. Friendly and Jordan opened with some singing and dancing, and started things nicely. The toe dancing by the girl couldn't be seen, as the platform is too high, but the crowd liked it and howled for more. A "Dago" impersonation by the man went well also. Murphy and Brown applauded liberally. Another big hit was the Four Dancing Belles. This is a good act and deserved all the applause. The New York Singing Four scattered popular songs around the grill room and were well liked. The dancing finish did not help any, as the singing will carry the boys through. The trousers could stand a little attention by a tailor. Grace Reahm may not be an opera singer, but we like her at the Saratoga, where she has been singing for some months. In some places an ounce of popularity is worth more than a pound of ability. This is one of the places, and Gracie is always a riot. O'CONNOR.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—Bill weak in comparison with the shows seen at the West Side house last week and the week before. There are several good acts, but the comedy is lacking to make the show a strong one. Warren and Blanchard, hit of the bill, in spite of the fact that Anna Laughlin is headlined. Tony Wilson and Heloise and the Amorous Sisters go big. Anna Jordan and Co., in a dressing room sketch, go nicely. The plot is clever, but is not well worked out and the playing is ordinary. Provol makes very good with his ventriloquial whistling. He smokes a cigar while entertaining. Earl Flynn and his "American Beauty" (New Acts). Mason, Wilbur and Jordan have made a slight change since last reviewed, working on a finish, which was badly needed. MERRY.

PEOPLE'S (John J. Nash, mgr.; agent, S.-C.).—17-23: Four Cook Sisters, Anna Eva Fay, Edward De Corsia and Co., Art Adair.

MABEL (Robert Pottinger, mgr.; agent, W. V. A.).—Five Sedgwicks feature all week. Rest 17-23: Bots and Bissini Brothers. Rest 21-23: Eggleston and Smith, The Warricks.

MARLOWE (Ed. Shields, mgr.; agent, S.-C.).—Ralph Cumings and Co., Mullini Trio, Jere Sanford, Godlewsky Tronpe, The Nellos.

APOLLO (R. Levy, mgr.; agent, Frank Q. Doyle).—17-19: Pearl Tangley and Co., Windecker's band, Wassman and Co., Laurent Trio, Four Hirschorns, Rice Brothers.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—17-19: Herbert Lloyd and Co., The Brahams, Texico, Davis and Coopers, Al Wild, Ethel Gilkey, Clark and Clifton.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—17-19: Leonhardt and Pollard, Morgan and Thompson, Riva Larsen Tronpe, Karrell.

THIRTY-FIRST (Hugo Freels, mgr.; agent, Frank Q. Doyle).—Luttringer, Lucas and Co., Mack and Bennett, Grace Coyne, Ed Knapp, Turno-Honegger Trio.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—17-23: Quaker City Quartet, Blossom Robinson and Co., La Temples, Pearson and Joell, Billy Link.

PREMIER (Charles Schaefer, mgr.; agent, Frank Q. Doyle).—17-23: Estelle Sisters, Eddie Kane, Davis and Davis, Master Richards, Broe and Maxim, Carbony and Hodge.

BROOKLINE (Triangle Amusement Co.). mgrs.; agent, Frank Q. Doyle).—17-19: Summers and Doyle, Jolly Ruth Garnold, Case and Vincent, Sylvia Weston.

VIRGINIA (J. F. Ritchey, mgr.; agent, Frank Q. Doyle).—17-19: Luigi Brothers, Greymont and Greymont, Lizette Fuller, Madame Alvano and Co., Stanley and Aileen. Bill for four days ending 16 headed by Dean, Todd and Co., an act which received laughs at that house, but which lacks merit. Summers and Boyle offered a talking act well arranged, but failed to create much laughter. Jolly Ruth Garnold sang and commented upon her obesity to the amusement of the audience. MERRY.

LINDEN (C. S. Hatch, mgr.; agent, William Morris).—Business big. Estimated that $100 was turned away Sunday night. 17-19: Carl McCullough, Sampson and Le Clair, Bessie Leonard, Vinton and Clayton. 20-23: W. J. McDermott, Warren and Brockway, Lahl, Cecil and Lennox, Gould Sisters.

GARFIELD (Fred Schaefer, mgr.; agent, Frank Q. Doyle).—17-19: Masqueria Sisters, Leon Morris and La Belle Helene, Williams and Gilbert, Rifner and Cooke.

ARCH (Arthur Jarvis, mgr.; agent Frank Q. Doyle).—Mr. and Mrs. Frederick Julian in "Taming a Suffragette" feature week. Rest 17-19: Hubert De Vean, Hnegel and Quinn, Okaroe, "Sir General," Marie Doyle.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—17-19: Hill and Robinson, Hazel May Swanson, Warren and Brockway, Douglas and Van. 20-23: Caulfield and Carleton, Bessie Leonard, Stanley and Dayton, Sampson and Le Clair.

FRANKLIN (Gisel & Bechman, mgrs.; agent, Frank Q. Doyle).—17-19: Rickards and De Winters, The Wesleys, Billie DeArmo, Herbert O'Connor and Co., The Johnstons, Tom Ripley.

PASTIME (H. W. Thompson, mgr.; agent, W. V. A.).—17-20: Clayton Sisters, The Savages, Bissonette and Newman. 21-23: Irwin and O'Neal, Carmen and Roberts, Herman, Musical Gerards.

BUSH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—A splendid show this week is headed by Capt. Webb's Seals, which make a big hit. The Tesuwari Japs is another feature act which goes big; Mae Melbane and Co. present a novel offering and receive liberal applause; Delphina and Delmora, good; Stevens and Washburn, good; Donald Graham, Scotch comedian, is liked; Walter B. Hale (late of Hale and Corbin), offers "The Evolution of the Banjo," and goes big; Margaret Newton and Co. replaced a sketch called "10 to 1 Shot" on Tuesday night and proved a popular number; The Washer Bros., boxers, amusing.

E. E. MEREDITH.

Mueller and Mueller open on the Inter-State Circuit at East St. Louis, Ill., Feb. 14.

Allman and McFarland have joined the Sam T. Jack Co. for the remainder of the season.

Charles A. Moreland is ill at 608 Belden Avenue. It will be some time before he can get out again.

The Zinn Musical Comedy Co. completed its four weeks' stay at Flint, Mich., and is now at the Cosy Theatre at Savannah, Ga.

The Meinotte-Lanoie Trio is in Chicago after a tour of the Walter Keefe time.

J. W. Clifford has joined the Zinn Musical Comedy Co. as principal comedian.

Selig will release a moving picture Jan. 27 with the same title as a vaudeville sketch produced here recently—"The Devil, the Servant and the Man." It will be about the same plot, although a little more pretentious in pictures.

Zena Kelfe, who is now in the south, is booked solid till June 4, 1910, by J. A. Sternad. She expects to open for the Orpheum circuit next September.

Russell and De Virne have been engaged for the Barnum and Bailey circus, which opens about March 21 at Madison Square Garden.

Archie Onri and his troupe laid off in Chicago last week after several weeks in Michigan cities.

Pearson and Joell open on the George H. Webster circuit Feb. 7 at Port Arthur, Can., for 20 weeks.

Jack Hawkins and Co. left Chicago Friday for Winnipeg, where they play this week for William Morris, coming to the Comedy in Chicago next week.

The Friedlander Brothers, Smiletta Sisters, Nip and Tuck and Dunbar and Turner are playing the small Iowa time of the Association, which is booked by Walter De Orla.

Born to Mr. and Mrs. Alfred Kelcey, in Chicago, 12, an eight pound girl.

Jennie Mack, of the Mack Sisters, and Lottie Wilson, of Bandy and Wilson, will join hands shortly and present a "sister act." They were together twelve years ago.

Sam Baerwats, of the William Morris office, is ill.

Marie Clark is once again at the Saratoga after a few weeks in the west. Another hostelry now building has offered to name a room after Marie if she will desert the Saratoga.

Pearse, Mason and Peters have split. Pearse and Mason will work as a team and Al Peters will work single.

"Consul," the "monk," who was taken ill early last week while playing the Comedy is a little better.

Morgan and Lowery's Minstrels played to $80 gross on three days at the East St. Louis, it is reported.

The Nellos and Watson and Dwyer, who were on the Sittner bill last week, were taken ill. Other acts had to be secured.

Pearson and Joell open Feb. 7 at Port Arthur, Can., for a tour of George H. Webster's circuit.

The Hurdlicks left Chicago Monday for Calgary, Can., to open on the Pantages time.

A $50,000 theatre is contemplated in Peoria, Ill. If erected it will be booked by the Frank Q. Doyle office in Chicago.

The report that Murray Blee, of the William Morris office, would begin booking the Thirty-first Street Theatre and the Bijon at Hammond, Ind., this week turns out to be incorrect. The manager of these houses had talked to Mr. Blee, but the deal was not closed.

Will Rossiter's "A Bunch of Kids" has completed a 38 weeks' season and has been disbanded. Charles Greiner and Bobby Jones, of the act, will join hands in singing and talking act and the Barnett Sisters went back to San Francisco, their home.

Robert Motts, manager of the Pekin, entertained a party of folks prominent in vaudeville at the Pekin Inn last Friday night, consisting of Mr. and Mrs. Frank Q. Doyle, Mr. and Mrs. Frank Schaefer, Mr. and Mrs. Herbert Lloyd, W. C. Doyle, Robert Levy, Fred Schaefer, Paul Sittner, Walter Shaver, Fred Linick, and others.

Invitations are out for the marriage of Will H. Fields and La Adella, which will take place Jan. 25.

Harry Wolff, late of "A Breezy Time," will open for Frank Q. Doyle at the Ashland the last half of this week.

The Warrington Opera House at Oak Park, Ill., commences playing Frank Q. Doyle vaudeville this week and the bill the first half of this week was: Mable McKinley, Lahl, Cecil and Lennox, Cecil and Stevens, Marcia, Two Pirris, Davis and Cooper.

The Five Gaffney Girls are having a new act written for them by Irving B. Lee.

S. J. Held has left the Chicago Costume Company and will hereafter be associated with the Fritz Schultz Company.

Ed. Gillespie, who has been appearing in vaudeville with "Wise Mike," will join the "Polly of the Circus" 31 at St. Paul and take his playlet off the road. Chas. Conway, who has been working in the act with Gillespie, will shortly produce a new act with Dorothy LaVern.

The Metropolitan Amusement Co. will open its new house at Loomis and Madison streets shortly, playing three shows a day. The house has a capacity of 1,200 and is modeled after the American Music Hall. L. J. Calvin, present manager of the California, will hold the managerial reins.

Jack Dale's "Kollege Kids" is a new act, produced by Harry Fields, and handled by Dave Beehler.

Rosalie Muckenfuss will book of the Majestic, Charleston, S. C., Majestic, Columbus, Ga., and Pastime, Jacksonville, Fla.

The Morris Chicago office has secured booking of the Empire, Des Moines.

Ethel Alton, who recently arrived in town from Seattle with her new act "Birds of a Feather," is rehearsing a new cast preparatory to securing an eastern opening. Miss Alton has secured Ruth Adelman, Edward Powers and Ralph Marty. "Birds of a Feather" is a comedy playlet by Frederick Allen. Ethel Alton was the leading woman in "The Sacrifice," a dramatic act which had a long run over the Eastern circuits.

Chris. Whelan, the "Dutch" comedian, purchased the Washington Theatre, at 43d street and Cottage Grove, last week and will play vaudeville and pictures, mostly vaudeville. Whelan will book the house himself.

Ollie White has sprung another sketch in vaudeville. This time it is "The Yellow Scoop," a play written around newspaper work. White is the author of "The Visitor," "Petticoats and Politics," "Mr. Stranger," "The Old Book Shop," and a score of other successful playlets. Eddie Hayman is to secure an opening for White's latest.

Paulus, the midget, is having a monolog written for him by Harold Ward.

Clever Conkey will shortly produce a new juggling act, in which he will appear as Rip Van Winkle. It will have special scenery.

Imogence Comer, who opened at the Majestic last week, and was shifted to the Haymarket, returned to New York this week.

Smith and Arado wired to a Catholic school at Momence, Ill., to send their little boy to Danville, Ill., to spend Christmas with them. By mistake the child was sent to Chicago. It happened that an artist was at the depot who knew the child and took him in charge. Smith and Arado are still congratulating themselves.

It is reported that Adele Ritchie, playing the title role in "The Girl in the Taxi," will be replaced.

Charlie Crane is here organizing a musical stock company for Enid and Oklahoma City, Okla.

SAN FRANCISCO

BY LESTER FOUNTAIN,

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Eight Geisha girls, headliner, aroused no unusual interest, good hand greeted setting; Brown, Harris and Brown, scream; Doherty Sisters, passed nicely; Clermont's Circus, big hit in closing spot. Holdovers: Una Clayton and Co., "Local Color," opening; Arturo Bernardi and Willie Pantzer Co., both big; Mr. and Mrs. Frederick Voelker, landed solid.——CHUTES.—Arthur Huston, "Roosevelt in Africa," headliner, excellent scenic feature; Jacobs and Sardell, did nicely; Zinka Panna, slow opening, closed strong; Moore and St. Clair, patter ordinary, singing good; Orpheus Comedy Four, laughing hit.——WIGWAM.—Alber's Polar Bears, headliner, excellent feature; Robisch and Childress, well liked; Les Jundts, very clever; Yola Yberri, dancing can be improved; Miss Laylor scored; The Keltons, big hit; Newman and Decourtsy, talk, excellent.——NATIONAL.—Edgar Berger, equilibrist, excellent, good applause; Leo Cooper, sketch, "The Operator," scored; Eckert and Francis, laughing hit; Romany Opera Co., excellent; The Four Baltus, best in their line this season. —— AMERICAN. — Bohemian Sextette, scored big opening spot; Jimmy Wall, laughing hit; Long and Conton, sketch, fair applause; Leon Rogee, entertaining feature; Nellie Burgt, well liked; Delmore and Lee, sensational hit. FOUNTAIN.

During a chorus rehearsal at the California Florence Vancehorn, a member of the chorus, fell a prey to the rapacious clutch of one of Martha Florine's leopards, which are kept up stage. The chorus was rehearsing some new steps in front of the cage. The girl's dress was swirled against it and instantly clutched by the beast, who pulled her up against the bars, clawing her clothing to shreds. Her companions seised her from the maddened leopard, but their efforts were futile. Giving a vicious lash with his paw the sleeve of the unfortunate girl's dress was torn away and her arm cut by its claws. The viciousness of the blow caused it to loose its hold and Miss Vancehorn was dragged to safety. Three of the girls faluted and the others were hysterical. Miss Vancehorn's injuries will not prove fatal.

In Geo. Bleasdale, who is superintending the iron work construction of their Market Street theatre, the Graumans have secured one who has the distinction of having built the Theatre Bon Marche, Paris, Theatre Royal, Leicester and Northampton, England, and various other houses scattered throughout the provinces, and Germany and Scotland. He also superintended the construction of the old Chutes on Fulton Street, besides all the race tracks in California and a majority of those throughout the country.

Ella Herbert Weston has secured the booking of Alleu Doone and Edna Kelley, who have been playing Australia for some time.

Zelaya, the laughing hyena, a new addition to the Chutes Zoo, is proving a great feature.

BOSTON

By MORTON BIRGE,
VARIETY'S Boston Representative.
82 Summer Street.

AMERICAN (Lindsay Morrison, mgr.; agent, William Morris).—With a strong bill, containing several favorites and a new "mystery" act, the American drew strongly on the opening performances. Mlle. Alice Lorette and her white statue dog, "Ben," open the bill. The act goes good here. Irving Jones and Burt Grant had troubles all their own on the opening night on account of Grant, the "straight" man, miscalculating fifteen minutes on the time of starting the bill. He kept Jones out in "one" for several minutes waiting for him. Jones did his best, but, between trying to watch the house with one eye and the entrances with the other, he was plainly worried. Jones got a laugh on his Irish conductor's yarn finally, then Grant showed up and the team closed in good shape with patter and dances. Wilfred Clarke and Co. in "What Will Happen Next" went with the usual rush. "The Lady in Black" was next (New Acts). Cliff Gordon got a hand on his entrance and had the house with him all the way. Severin and Co. in pantomime, "Conscience," was strong headliner, getting five curtains. Nellie Wallace, eccentric comedienne, repeated her success of last week. Rawson and June, spears and boomerang, closed well.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—With extra heavy attendance on account of Lole Fuller's "Ballet of Light," the Keith bill for the week runs strong. Hugh Lloyd opens it with his bounding rope act. Lloyd drew an early hand. His violin on the rope went big, and the blindfolded stunt closed the act fine. Harry B. Lester did better with imitations, which closed his act, than he did with his opening songs and stories. Mr. and Mrs Perkins Fisher in "The Half-Way House," good throughout and pleased. Hawthorne and Burt's chatter and dance to close were a continuous laugh. Murphy, Nichols and Co., in "The School of Acting," a scream with heavy encore. Lole Fuller's "Ballet of Light" (New Acts). Charles Doolu and James McCool got opening hand. Doolu's query about being as good an actor as "Mike" Doulin raised a laugh, and both Doolu and McCool scored in songs. Jesse L. Lasky's "Imperial Musicians" went well. Dollar Troupe, acrobats, closed.

HOWARD (J. Hurt, mgr.; agent, direct).—Williams' "Imperials," with Zasel's marble statues, in the olio. House bill includes Idania Girls, acrobats; Perry Slaters, pajama act; Alva York, singer; Shorty and Lillian De Witt, knockabout; Martini and Fabrini, eccentric; Caprice Lewis, trapeze; Mae Nash, songs; Bernstein and Grif, "Preparing for the Fray."

CASINO (Charles Waldron, mgr.; agent, direct).—Arnold's "Serenaders," 4 Londons, aerialists, added feature.

GAIETY (G. H. Batcheller, mgr.; agent, direct).—Irwin's "Gibson Girls."

COLUMBIA (Harry Farren, mgr.; agent, direct).—Miner's "Americans." Wrestling, Wednesday, Perrelli vs. Carl Smith; amateurs, Friday.

BOWDOIN SQUARE (A. L. Griffin, mgr.; agent, Ed. Kelley).—Lothrop Stock in "The Two Lodgers" and "Nobody's Daughter." Vaudeville bill includes Van Serly Sisters, dancing; Delmar and O'Dell, acrobats; Mason and Doran, comedy; Grace Mantell, songs; Ralph Daly, songs.

HUB (Joe Mack, mgr.; agent, William Morris).—Dorsch and Russell, musical; Kelley and Parks, comedy; Anna Malone, ballads; Camille Falardaux, chanteuse; Carl and Clea Sisters, s. and d.; Catherine Grey, songs; Harry Neuman, comedy.

NEW PALACE (I. W. Mosher, mgr.; agent, National).—Orr Lovett Co.; Bob and Bertha Hyde, Mlle. Ricardo, Bernard and Hill, Maurice Ritter, Klpp and Klppy, Le Beggs and Co., Todesca Keating Trio, Kennedy and Vincent; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Swaskatas, Lillian Devere, Australian Trio, Dan Weston, Coleman and Mertin, Sachs and Harding; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Allison Sisters, Chagnons, Joe Smith, Smith and Walker, Falkner and Cole, Alamaba Trio; pictures.

PASTIME (Franke Browne, mgr.; agent, National).—Elsa Ford, Will Connors, Billy Hall; pictures.

STAR (Campbell, mgr.; agent, National).—Louise Whitney, Frances Gould, James Britton, Harry Codaire; pictures.

The engagement of Ruth St. Denis in her Hindu dances at the Hollis was extended another week, giving her an even month in this city at special matinee performances.

There was a benefit performance at the Colonial 20, under direction of the Massachusetts Society, D. of R., to raise funds for the Sailors' Revolutionary monument at Annapolis. The benefit was to have been at the Hollis, but was transferred to the Colonial on account of the extension of Ruth St. Denis' matinees. The bill included William Hodge and support from "A Man From Home" at the Park; Lew Dockstader from the Globe; Cecil Lean and Florence Holbrook from "Bright Eyes" at the Boston; Louise Dresser and members of "Dick Whittington" at the Majestic; the third act of "Rebecca" from the Tremont; Adeliue Genee and support from "The Silver Star" at the Colonial.

The Taliaferro Sisters held a reunion here last Wednesday. Edith is starring in "Rebecca of Sunnybrook Farm" at the Tremont in this city. Mabel is starring in "Springtime," which played Providence this week. Mabel chartered a special train Wednesday for herself and the entire "Springtime" company to come to Boston and attend the Tremont performance.

The longest whiskers in captivity are in Boston for the first time. They are attached to the chin of Allster Wilkie, of Scotland, and they measure eleven feet and one inch over all. Allster is looking the town over and may appear here professionally if he gets a contract which is acceptable to his canny Scots ideas. Last summer he was the whiskered wonder of Hammerstein's Roof, New York.

Jeff Davis, vaudeville manager for the Moore Amusement Company, has added six new houses to his booking string. They are: Lyric, Natick; Pastime, Plymouth; Lyceum, Maynard; Broadway, Somerville; Star, Lowell; Franklin Opera House, Nashua, N. H.

"The Shubert," on Tremont street, just above the Majestic, opens 24, with Sothern and Marlowe in a two weeks' repertoire engagement. This will give the Shuberts practically three local houses to five of the syndicate. The Shuberts control the Majestic and put their bookings in at the Globe under an arrangement they have had since Oct. 18, 1909, with the United States Amusement Company. The opening play will be "The Taming of the Shrew." Seats for the first night were sold by invitation instead of by auction. Any seats left on Thursday morning were sold from the box office.

Darkest Dorchester, one of our most populous suburbs, contains several score relatives of Gertrude Quinlan, the Boston girl, who has the leading role in "Miss Patsy," the latest Henry W. Savage production. The hit which Miss Quinlan is scoring in her new "Patsy Bolivar" role is naturally a source of delight to the old folks at home.

Jack Johnson, who was an added feature at the Howard Athenaeum week 10, played two unexpected dates in the local court and broke even on them. Early in the week he was ordered into court on an old automobile charge hanging over from last summer. "I'll be there," said Johnson earnestly to the cops who brought the summons, "I've a heap of respect for the courts." Jack was fined $25 on two counts and the third was put on probation. The following Friday started to be unlucky for him, too, for he was brought into court on complaint of a taxi driver, who complained Johnson slugged him. Judge Parmenter asked: "Did you hit this man, Mr. Johnson?" Jack replied: "If I had hit him he'd show it, your Honor." Discharged. During the week Johnson was examined by Dr. Dudley A. Sargent, head of Harvard's physical department, who said Johnson was "in splendid physical condition and could fight hard."

James J. Corbett was scheduled for the week 24 at the American Music Hall, but, owing to the illness of "Consul," the Morris monk, Corbett goes to Chicago.

Openings at local theatres 24 include: Jeff de Angelis in "The Beauty Spot" at the Majestic; Bert Williams in "Mr. Lode of Koal" at the Globe; "The Girl from Rector's" at the Boston, and "The Workingman's Wife" at the Grand Opera House.

There is extra interest attaching to the first Boston performance of "The Girl from Rector's" at the Boston Theatre 24 on account of the censorship of previous productions of the debatable type.

General Manager C. Wesley Fraser, of the National Booking Office, has returned from a trip to New York, where he was securing new material for his circuit, which now numbers about forty houses in all. On his way back to Boston he stopped over at Riverpoint, R. I., and gathered in the Thornton there for his string.

Marie Victoria is singing on her eighth week at the Empire.

"Dick" Sheppick, assistant stage manager at Keith's Boston house, has gone to the Jersey City house to take charge of the stage.

Fred Mardo, manager of William Morris' Boston office, has annexed three new ones: Orpheum, Dover, N. H.; Gorman's, South Framingham; and Bijou, Worcester.

Moe Mark, manager of the Lynn and Comique, Lynn, has returned from a two weeks' health trip to that Dear Old Wesbaden, Indiana.

"Dick Whitting," on its closing week at the Majestic, introduced another novelty here Monday night in the "Bird ballet" from New York Hippodrome. The ballet carries fifty persons.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was a lucky thing for the bill this week that Nat Wills was on hand. The "Happy Tramp" was down next to closing and very badly needed. Up to this spot the show, while big and interesting in spots, had not hit anything strong and the house on Monday was just hungry for a big laugh. Wills proved the obliging kid. He just pulled one of his songs and then sent over a couple of snapshots on local hits. From here on it was plain sailing, for with his "Hortense" stuff and several of the best parodies, he has ever used here he went through flying. The big novelty offering is "A Night in a Billiard Parlor" (New Acts). Kathleen Clifford, who appeared before in a condensed version of "Top O' the World," presented "Betty in Dreamland" much like the other sketch, but not as good. A lot of stuff has been lifted from various pieces and there is an attempt to put a big finish to it with a chorus of men and women, but the thing never did reach very far. The musical numbers are not pretty or well done and the story is disjointed. Arthur Hill did some good work as a dog. The best Miss Clifford did was to work hard. The Pucks did nicely with their singing and dancing specialty, new here. The telephone number made a big hit and the act went through well. Helene Greatrex, a clever whistler, was very well liked. She is a nice looking girl, makes an attractive appearance and whistles well. She also displayed wisdom in selecting catchy numbers and did not have to coax very much to have the audience whistle with her for the finish. Apdale's Animals made good, as usual. The small bear is doing some great work now and one or two tricks by the dogs is way above the average. It makes a dandy number. Sammy Burns and Alice Fulton worked through several minutes of singing and dancing before they struck their right spot. This was some cleverly handled acrobatic dancing at the very finish. It should have come sooner and Burns should cut out the imitation of Laddie Cliff, which is not even close. Willard, Bond and Co. did better than usual in the opening spot. It was rather a handicap, but the house took to the horse-play and the act closed to warm applause. The Three Nevaros closed the show nicely with their neatly done acrobatics and balancing.

WILLIAM PENN (Geo. Metsel, mgr.; agent direct).—Francesca Redding and Co. in "Honors," Dilla and Templeton, Kurtis' Roosters, Manuel Romain and Co., Gallando, Mamie Remington and picks. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Harman Trio, The Raymonds, Francelia and Lewis, The Boydells, Leslie Thurston. Pictures.

FRANKLIN (Weinstein & Labell, mgrs.; agent, Taylor & Kaufman).—Herald Square Quartet, Geehan and Spencer, Ethel Golden, Tony Baker, Bosanquet. Pictures.

PARK (Fred G. Nixon-Nirdlinger, mgr.; agent direct).—The Universe, electrical act; Herbert, Marie Stuart and Co., sketch "From 18 to 90," Donnelly and Carroll, Edith Montrose and Co., sketch; De Alma and May. Pictures.

PEOPLE'S (Fred G. Nixon-Nirdlinger, mgr.; agent direct).—Farrell, cartoonist; Ward and Lynch, Maud Scott, George Barreu, Haslam. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Marriot Twins, Carmen and Espley, Mylie and Orth, Arnold and Felix. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Adji and Hoss, Levis and Lloyd, Samuels and Chester, Boutine and Tilson, Dan McGarrigle. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Four Lorettos, Leo and Chapman, Helen Stuart. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Robinson Trio, Lolo Milton and Co., Mark and Laura Davis, Gussle Flamme, Bosanquet. Pictures.

GEM (Morris & Amk, mgrs.; agent, Taylor & Kaufman).—Orville and Frank, Tagnarello Duo, Stella Rinehart. Pictures.

VICTORIA (Jay Masthaum, mgr.; agent, M. P. C. O. A.).—Bill this week hit a high average from start to finish, though one of the big features did not help a great deal. This was Rositz, who has gone in for the much over-worked "Salome" thing. Rosie calls hers "The Worship Dance," but its like a lot more, and she never gets far away from the beaten path. At times she gives evidence of being some contortionist, and might make an impression along this line. The Herbert Trio of acrobats put over the big noise act. It is a long time since a straight tumbling act made such a hit. The men are clean cut workers and have a nicely arranged routine of tricks. Lillian Murtha also went through with a rush. She has two or three songs and a few gags that could be improved, but she has the ability to put them over in the right way and proved a winner all the way. The Hammerskeys presented a nicely mounted singing turn. There are four men and a woman in this number and they carry a special setting. The singing pleased, and the act was very well liked. St. Clair and Butler also won favor with their singing, but have framed up their act wrong in dressing. The wearer of the evening clothes should change at once. The outfit does not belong in the act, and it makes the other man look bad. Walton and West is a sister act, which has improved some since seen last, but still has a distance to go to get right. The girls try to put too much expression in their songs. Neither have good voices, but their efforts show up the weakness. The planolog portion does a lot for the act. The Chanerovs did nicely with some acrobatics, a woman working as the understander, doing very well in this position. H. and L. Whitcomb, in a rural offering and some whistling, and Elverton, a baton and gun spinner, were the others. Pictures.

PALACE (W. Barritt, mgr.; agent, M. P. C. O. A.).—Willard's Temple of Music proved a big hit this week. The Alhenas were well liked in a neatly dressed acrobatic act. The pair works a bit too slow, but handle all their tricks cleanly. Holt and Armstrong hardly reached with a singing turn. The girl needs a lot of study in putting a song over, and the man should hunt up some one to tell him how to dress. Whitely and Bell, in a singing and talking turn, pleased without much effort. The remainder of the bill was made up of Angelo, Ralston and Son, Rosalie Sisters, and Gormley and Adubato, with the usual reels of pictures.

TROCADERO (Charles Cromwell, mgr.).—Whoever framed up the show for "The Ducklings" had a first rate idea for a burlesque show, but did not carry it out, at least the idea conveyed by the first quarter of an hour of the opening was shattered until it was entirely lost in the second section. Last season Louie Dacre was at the head of "The Ducklings," and her evident unwillingness to allow others in the show to get to the front put a handicap on the entire entertainment that hung to it from start to finish. This season Charles Boyle and Fred Bulla divide up the work almost to even terms, the former going through in fine shape in the first part and then hitting the floor in the burlesque, while Bulla never gets very far at any stage. This is because the pair never deviate from the much beaten path of slapstick comedy. The first part is called "The Janitor," but the action suggests several other titles that would fit it better and upon which a much improved show could be given if developed. Nothing is new. In the first part there is an attempt to stick to a story of light texture, but it is never very close sticking, and with everything going at top speed the piece gets over with fairly good results. Boyle handles most of the comedy and secures plenty of laughs, working hard and taking chances liberally. Bulla is a much better foil here than later, but he plays an Irish character without convincing anyone that he can go through on his merits. The other men do not appear prominently, though Frank Damsel does a lot with a couple of bits and gives evidence of being able to handle something worth while to advantage. He is badly dressed for the straight part in the burlesque. Frances Farr, Lillian Raymond and Lilly George form a trio of useful women principals, though neither show a great deal except in the numbers. Miss Farr ought to feature prominently, for she is a sprightly sooner, can sing and puts lots of life in everything she does. For Miss Raymond they have lifted some lines and business from the "American Idea," but Miss Raymond does not do much with it. Her best work is in the numbers she leads. Once or twice Lillian dons tights and adds something on her figure. Miss George goes slowly until she reaches a bit of business with a couple of schooners of beer in the burlesque, and here she was letter perfect. "The One Night Opera" is given as the title of the burlesque, but it might better be called "Advertising Boose," for this is what it does most. Boyle, in the role of a tramp bartender, goes in for almost every bit of business that has ever been seen in this sort of a piece and one or two that may be his. Anyway it is a slop from start to finish, and he gets a lot of laughs on it. Just why anyone thinks this sort of stuff is funny is a question, but they seem to, and Boyle was just as funny as any other comedian that has used it. Odd bits of comedy, well worn, made up the remainder of the piece. The first part was kept at good speed by a liberal supply of numbers handled by a lively chorus. The producer certainly drilled this bunch into taking encores, for they never lost a chance and did not need coaching. Two or three numbers led by Boyle uncovered some pretty raw verses and dialog with the girls working it up, but it is a good bunch of girls and they ought to be doing better. Eva Goodale, who must have lost her job with Watson's "Beef Trust" for getting thin, holds a spot in the front row and once appears as a model. A fat girl in the middle of the line got almost as many laughs as the comedians, and showed her good disposition by not getting angry when the football, which is kicked into the audience, was returned and hit her on the jaw that must have made her see stars. There is another blonde, on the end of the line, who holds her hair on with a black band, who is acting more than the principals all the time, but was not much noticed until she appeared in red tights, which needed a lot of mending. As a matter of fact, the entire costume outfit could stand a good overhauling and cleaning. Fayteli, who was probably the fat chorus girl, opened the olio with ill. songs and pleased. Bulla and Raymond offered a talky sketch, which dragged. Damsel and Farr got through in a poorly framed up singing specialty, and Roy Mohler and Frank Martin, with the Hall Sisters from the chorus, did fairly well with their dancing act. "The Ducklings" could be whipped into a very good show if that speed thing in the first part was not allowed to stop. Quick action will do a lot for a burlesque show, especially when there is as good a bunch of girls with it as there is in this one. Comedy in burlesque only goes a certain distance, and the poorer the comedy the shorter the route. No long distance records will be broken by the show.

CASINO (Ellis & Koenig, mgrs.).—"Cracker Jacks."

BIJOU (O. M. Ballauf, mgr.).—"Lady Buccaneers."

GAYETY (Eddie Shayne, mgr.).—"Rentz Santley."

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Three Brothers Musengul, nimble and funny; Bill Mann, a hit in minstrelsy; California Girls, gifted; Walter Lewis and Co., in "A Bad Guard," entertaining; Big City Quartet; J. Hyams and Lolia McIntyre, hits; Edna Aug, always good and as good as ever; Caicedo, in an act on the wire. Next week: Dazie, Paul Stedoni, McConnell and Simpson, Carlin and Clark, Cross and Josephine, Paul Kleist, Shayne and King, Russell and DeVeaux.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—Cucana, wire act; Willie Solar and Alice Rogers, sketch; John World and Mildell Kingston; Sig. Luciano Lucca; Mr. and Mrs. Gardner Crane and Co., in "Pixley's Prodigal Parents"; Jimmie Lucas and Bob and Tip Co. complete a good bill. Next week: Mabel Bardine and Co., Lone and O'Donnell, Meehan's

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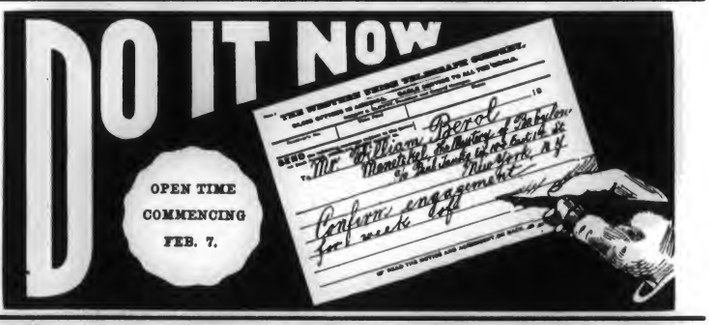

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STANDARD (Leo Reichenbach, mgr.).—The Fay Foster Burlesquers in "Who Owns the Baby?" and vaudeville. The home of burlesque is doing the best business of its career.

GAYETY (O. T. Crawford, mgr.).—Jersey Lilies in "Twisted Mishaps" and "A Love Potion."

Ethel Vollmer, of St. Louis, and Floyd Hesse, an attache of the Century Theatre, Kansas City, were married there a few days ago.—It was stated here that the "Kitty Grey" company at the Olympic last week will close in a fortnight at Columbus, O.—George P. Huntley will take most of the company and the production for a short tour in Canada.—The Colonial, which was to have opened Christmas, is still incomplete, and there is so much ice and water in the parquet of the Princess that Dan S. Fishell is said to be seriously contemplating a temporary skating rink or natatorium, till work can proceed on the "Fifteen Minutes from Everywhere" house.—A stage censor has been appointed here as a result of the ministerial alliance to uplift the theatre.

BALTIMORE, MD.

MARYLAND (Fred Schanmberger, mgr.; agent, U. B. O.).—Excellent show headed by Dr. Herman, in humorous electrical experiments; Augusta Glose, pleasing pianologist; Homer Lind and Co., in "The Opera Singer," excellent; Alf. Grant, comedian; Kitamura Japs, very good; Bennett Trio, comedy acrobats; Kalmar and Brown, s. and d., well liked; Dale and Boyle, amusing sketch.——WILSON (Joe Dillon, mgr.).—Well balanced bill, headed by The Five Durands, excellent musicians; Sprague and McNiece, skaters, good; William Schilling, clever impersonator, in "A Night with the Stars"; Fitzgerald and Odell, singing and talking, very good; Italia, songstress, scored; Flexible Aiken, contortionist, fair; Emerson and Van Horn, musical artists, well received; Edward and Lottie Williams, in "Fun for the Family."——VICTORIA (Pearce and Scheck, mgrs.; agent, Wm. Morris).—DeWitte Young and Sister, jugglers, very good; The Four English Belles, excellent dancers; Chas. McClain, b. f. musician, fair; Roland Travers and Co., magicians, hit; The Flying Weavers, aerialists, excellent; Vallerre's Foothall Dogs, well trained animals; Little Tillie Auer and Co., s. and d., very good; Emmett and Barlow, acrobats, amusing.——BLANEY'S (Sol. Saphier, mgr.; agent, Fitzgerald).—Carleton Macy and Irene Corrigan, "A Timely Awakening"; Harvey and Lee, Hebrew comedians; The Great Pigio, acrobat; The Yalto Duo, dancers; Mary Davis, comedienne; Laurence and Sylvester, "The Bell Boy and the Maid"; Tana, Jap juggler.——GAYETY (Wm. L. Ballauf, mgr.).—Billy Watson and "The Girls from Happyland."——MONUMENTAL (Montague Jacobs, mgr.).—Billy Watson's Beef Trust.

GERALD C. SMITH.

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BAYONNE, N. J.

BIJOU (B. Howard, mgr.; agent, I. B. A.; rehearsal 1 p. m.).—Sevengala, hypnotist, very amusing; Pierce and Roslyn, s. and d., very good; Four Wilsons, Schoolroom Boys, went big; William Fields, comedy juggler, good; Jane Hood and Co., "A Highland Soldier's Romance," very pleasing; Johnson Bros. and Johnson, b. f., good singers.——ORPHEUM (DeAngelis & DeRoss, mgrs.).—Only motion pictures this week.

LE ROY C. FARR.

BIRMINGHAM, ALA.

ORPHEUM (Fox Travers, mgr.; agent, Orpheum Circuit; Monday rehearsal 10).—Walsh, Lynch and Co., headline, hit; Avon Comedy Four, good; Crouch and Welch, good; Herbert and Willing, b. f., very good; Spalding and Riego, good; Bell Boys Trio, pleasing.——MAJESTIC (Carl Rettick, mgr.; agent, Interstate Amusement Co.; Monday rehearsal 10).—Mr. and Mrs. Jack Wyatt, headline, hit; Wolfe and Lee, good; Ward and Baker, very good; Chas. Olcott, good; Mlle. Naomi Esthards, fair.——PASTIME (Sam Pearl, mgr.; agent, Gus Sun).—Armitage Sisters, Skatanelli, Dorothy Dayne, Joe McAnallun.——ALAMO (Boone Kelly, mgr.; agent, I. B. A.)—May Mulligan, Stacey and Crapo, Mysterious Mack, Kelly and Henry, Beauty and the Beast, headline.——MARVEL (J. Hamrick, mgr.; agent, I. B. A.).—Spellman Comedy Four, Shay and Shiny, Henderson and Sheldon, Pictures.

NAT WILLIAMS.

BROCKTON, MASS.

HATHAWAY'S (McCue and Cahill, mgrs.; agent, Wm. Morris; Monday rehearsal 10).—John T. and Jessie Powers, went well; Austin Bros., tramp comedians, excellent; Spingold and Girard, protean sketch, good; Great Poole, magician, clever; Dancing Jordan and Excela and Franks, physical culture girls, failed to arouse much enthusiasm.——ORPHEUM (F. U. Bishop, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Prof. Edward Pelham, hypnotist, headliner, one long scream; Joe Denning and Co., "The Traveling Man," very good; The Musical Norrises, good; Celia Weston, comedienne, pleasing; Geo. O'Malley, good eccentric dancing.

H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.).—Hetty King is making a great hit with her character male impersonations; Cliff Berzac's animal circus is a riot, and Tom Nawn's "When Pat was King," is a big applause getter; Imro Fox gets all the laughs his comedy intends and his new illusion, "Asrah," is pleasing and mystifying; Frank Morrell gets a welcome and a recall and the Camille Trio are one long laugh, as usual; the Melnott Twins, with Clay Smith, are doing better here than ever before and the Lulu Beeson Trio, opening the show, go very big.——GARDEN.—Rose Sydell's London Belles opened to good business with a show that will keep the crowds all week. Next week, Mardi Gras Beauties.——LAFAYETTE.—The New Century Girls, a gingery show, opening to big business. Next week, The Merry Maidens.

BUFFALO.

BUTTE, MONT.

MAJESTIC (W. J. Smarts, mgr.; agent S.-C. direct; Saturday rehearsal 10).—Moore, Palmer and Co., hit; Alf. Rippon, fine; Pete Baker, scored; Hataway and Siegel, excellent; Les Theodars, good; Troxel and Winchell.——EMPIRE (W. G. Singerman, mgr.; agent, Edw. Fisher; Sunday rehearsal 12:30).—Reisner and Gores, great; Jack Symons, pleased; Musical Camerons, fair; Syd. Giroux, good.

CINCINNATI.
By HARRY HESS.
107 Bell Block.

ORPHEUM (I. M. Martin, mgr.; agent, William Morris; Sunday rehearsals 10). Fred Niblo, monolog, starts them laughing; Marshall and Kling, open dancing act; Monda Gleodower and Raymond Manion, western playlet, very good; Jack Terry and Mabel Lambert, divided the honors with Niblo; Cartmell and Harris, exceptionally fine; Ralph Johnstone, bicyclist, startling; Hawaiian Trio and Toots Papka, hit; Sidney Drew and Co., sketch, admirably done; Four Stagpooles, knockout comedy, fair.

COLUMBIA (M. O. Anderson, mgr.; agent, U. B. O.; Sunday rehearsals 10).—Lena Pantzer and Sam Mint do an excellent dancing and acrobatic act; Cunningham and Morton, one of the good things on the bill; Mabel Bardine and Co., in a Chinese playlet, well acted; Amy Butler and Boys, deserved to be made the headliner, she was the hit; Ormsby and Dayne, were liked; Five Avolos, xylophonists, among the best; Gus Edwards, "Blonde Typewriters," very good; Wynn and Lee, "The Billiken Freshman," good laughing feature; Butler and Basset, ice skaters, clever.

PEOPLE'S (J. B. Fennessy, mgr.).—Pat White and his Gaiety Girls, "Casey Among the Stars," contains a lot of old burlesque material, but White puts a great deal of action in his work, and has the others hustling to keep pace.

STANDARD (Frank J. Clements, house agt.).—"The Merry Whirl"; James C. Morton and Frank Moore are featured in "The Magic Ring," one of the best burlesques seen here in a long time.

EMPRESS (D. F. McCoy, mgr.; agent, S.-C.; Monday rehearsals 10).—Frank Parker and Co., very good; E. S. Norton, Marie Del Vecchio and Louise Monroe, "Christmas at Higgins," fine; Scott and Wilson, excellent; Hugh J. Emmett and Hildred Emmett, "An Evening at Home," novelty; Free Settlers Quartet, big hit; Smirl and Kessner, very good.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Dazie, pantomime dancing, headlines; Pat Rooney and Marion Bent, dancing skit, tremendous hit; Harlan Knight and Co., sketch, "The Chalk Line," rural comedy, feature of bill; Henri French, impersonations, juggler, magician and actor, novelty act; Fredericka Raymond Trio, operatic singing, pleased; Brown and Ayer, comedy singing, hit; Musical Johnstons, xylophonists, captured; Inza and Lorella, good comedy acrobats.——GRAND (J. H. Michels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Leslie Feathers, equilibrist, good; Melrose and Ingraham, singing won over; Le Roy and Harvey, comedy, "Rained In," pleased; Lucille Savoy, are posing and singing novelty, hit of bill; Will Hart, b. f., clever entertainer; Six Terrys, acrobats of uncommon ability.——EMPIRE (Burt F. McPhail, mgr.; Monday rehearsal 10).—The Rose Hill English Folly Co., in two acts and four scenes, the singing of the show is its best feature.——STAR (Drew & Campbell, mgrs.; Monday rehearsal 10).—The Sam Devere Show, with Mat Kennedy, The Water Melon Trust and others.

WALTER D. HOLCOMB.

COLUMBIA, S. C.

GRAND (Carl Davenport, mgr.).—17-19: Starr and Rieve, comedy; Sylvia De Franke, soubrette; Legrand and Heaton, aerial; Chas. Eberhardt, b. f., all excellent. 20-22: Reid and Marlowe, Allen and Kenna, Billy Franklin.

L.

EVANSVILLE, IND.

MAJESTIC (Edward Raymond, mgr.; agent, William Morris).—The new Majestic changes its policy, starting today, by giving only one night performance and adding two extra acts to its bills. Heading the bill were the Three Shelvey Bros., marvelous contortionists; Greve and Green, good b. f. musical act; Elsie Cressy and Co., comedy sketch; Ferguson and Passmore, comedy s. and d., pleased; Millard Bros., comedy bicyclists, good; Hannaher Bros. and Co., good comedy sketch and some singers; Josie McIntyre, comedienne.——GRAND (Ferd Wastjer, mgr.; agent, Orpheum Circuit).—Maurice Freeman and Co., comedy playlet, "Tony and the Stork," very clever; Carson and Willard, good talkers; Bennett Sisters, s. and d.; Mankin, pleases; Eddie Leonard, assisted by Mabel Russell and the Field Bros., presenting "At Home Again," good act; Jas. H. Cullen, monologist; Steiner Trio, good comedy bar act.

OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. A.; Monday rehearsal 10).—Adams and Mack, comedy magicians, good; Mason and Lee, s. and d., fair; The Australian Twin Andersons, dancing stars, good; Jack Hawkins, in feats of strength and agility, very good; Hamilton and Ronca, singer and violiniste, excellent; Emile Hoch and Co., comedy sketch, good; The Carl Dammann Family, acrobats, very good; Lew Bloom, tramp comedian, good.——PREMIER (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—Monada Phillips, vocalist; Murphy and Hanlon, s. and d.; Kichi Hashimote, novelty entertainer, Japanese; Henderson and Thomas, colored s. and d.; Premier Stock Co., comedy sketch; Art. Spaulding, vocalist.

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INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agents, U. B. O.; Monday rehearsals 10).—The McGradys, Scotch arrow shooters and equilibrists, novelty; Lew Wells, tramp monologist and saxophone player, fair; J. Rubens, German painter on illumined paper, good; Agnes Scott, assisted by Herbert Yost, "The Wall Between," sentimental playlet; Arlington Four, singing and dancing boys, good; Lasky's "At the Country Club," frolicsome little musical comedy, with thirteen people, very much Lasky; Frank Fogarty, "The Dublin Minstrel," splendid monologist; Rose Royal and statue horse, "Chesterfield," artistic poses. Next week: Joe Hart's "Bathing Girls," Mary Norman, Mr. and Mrs. Gene Hughes, World and Kingston, Luciano Lucca, Warren and Blanchard, Tony Wilson and Heloise, Amoros Sisters.——COLONIAL (Cecil Owen, mgr; agent, William Morris; Monday rehearsal 10).—Diamond and Beatrice, harp and saxophone players; Laroia, juggling comedian; Adamini and Taylor, "The Strolling Musicians"; Bramsby Williams, English character sketch artist, headliner; McKenzie, Shannon and Co., "More Ways Than One," playlet; Clarice Vance, sweet southern singer; Royal Polo Teams, Shamrock vs. Thistle. Week Jan. 24: Kiefer and Klein, W. S. Harney and Co., Ed Gray, Annie Blancke, Maude Odell, Four Mortons, Sandor Trio.——EMPIRE (Henry K. Burton, mgr.).—Burlesque, "Miner's Bohemians." JOE S. MILLER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Monday rehearsal 6).—Good bill headed by Hymack; The Aldeans, good; Fraulein Loisset, fine; McConnell and Simpson, laughing hit of bill; White's "Dancing Bugs," scored; Balerini's Dogs, entertaining; Barnes and Crawford, went well.——NOTE.—Jeffries-Gotch combination to be the biggest business in history 17. LEO J. LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct); Monday rehearsal 10).—Cracking good program. L. Titcomb, singer on horseback, excellent; Hyman Meyer, comedy pianologist, well received; Mae Melliville and Robert Higgins, eccentric character portrayal, greeted with continuous laughter; Maude Rochess, "Night in a Monkey Musical Hall," caught on hugely continuously keeping house in laughter; Ida O'Day, "A Bit of Old Chelsea," good herself, but company weak. Foregoing is the regular Orpheum road show and is always looked forward to with delight. Holdovers: Four Readings, acrobats; Klein Family, skilled cyclists; Fay, Two Coleys and Fay, minstrel traveaty.——LOS ANGELES (Geo. A. Bovyer, mgr.; agent, S.-C. direct; Monday rehearsal 11).—Sydney Deane and Co., in "Christmas On Blackwell's Island," pleasing, especially vocal selections; Damm Brothers, acrobats, novel feats, well received: Geo. H. Wood, colored comedian, fair; Kathleen Devoie, singing comedienne, fairly entertaining; Mr. and Mrs. W. O'Brien, "Doings of the Hour," passable; Carlotta, "Loop the Loop" cyclist, hit of the show. Attendance uniformly good. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, Orpheum Circuit).—Gus Henderson, rope walker, fair; The Racketts, s. and t., very good; The Thalia Quartet, fair; Schrodes and Mulvey, comedy, old; Joseph Hart's Bathing Girls, fine; Tom Waters, piano and songs, hit; The Sisters Klos, acrobatic aerial, very good.——BUCKINGHAM (Horace McCrochlin, mgr.).—Tiger Lilies Co., good show. J. M. OPPENHEIMER.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10).—Excellent program. Lnken's Lions, good; Billie Adams, character singer, went well; Musical Lowe, scored; The Roys, s. and d., well received. T. O. KENNEY.

MOBILE, ALA.

LYRIC (Gustav Nenbrik, mgr.; agent, Orpheum Circuit).—Watson's Farmyard Circus, a treat for children; Olivatti Troubadours, musical hit; Hayes and Johnson, comedians, favorites; Keno, Walsh and Melrose, hit; Marshall Montgomery, ventriloquist, well received; Sutton and Sutton, clever.——KEENER'S (J. T. Keener, mgr.).—Greer and Greer, aerialists, sensational; Brown and Lester, musicians, novelty; Phelps and Allenbine, sketch, hit; Singing Carrolls, pleased; Allimi, well received.——PICTORIUM. (J. A. Ollinger, mgr.; agent, W. K. & Co.).—Fagga Family Minstrels of Ten Girls, good; Bob Desmond Trio, sketch, hit; Lew Hoffman, pleased. SIDNEY ROSENBAUM.

MONTREAL, CAN.

BENNETT'S (G. Driscoll, mgr.; agent, U. B. O.).—Grigolatti's Aerial Ballet, headliner, and proved attractive act; The Fadette Orchestra (second week) were well liked; Jim Doherty and Beatrice Harlowe went very big and deserved a better position on the bill; Frank Wilson, cyclist, very good; Dick Lynch, burlesque, illustrated songs and dancing, well received; Potts Brothers and Co., sketch, "Double Troubles," big laughing hit; Charles Lovenberg's Neapolitans, went very big; The Farrel-Taylor Trio, were immediate favorites and scored heavily. "BILLY" ARMSTRONG.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr.; agent, U. B. O.; Monday rehearsal 10).—Annie Abbott, the Georgia magnet is the sensation of the week; The Six Musical Nosses offer a programme of rare excellence; Flanagan and Edwards, sketch, generously received; Dan Burk (the old-time favorite) and his dancing girls, novel akit; Granville and Rogers, exceptionally good; Wentworth, Vesta and "Teddy," decidedly good; Marie Fenton, with some new and catchy songs, concinded a very excellent bill.——NOTES.—At an entertainment given Sunday night 16, by Roderigo Council, K. of C., Anna Welch made her first appearance as a harpist. She is the daughter of Frank Welch ,of this city, who is one of the old-time clog and fancy dancers. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Les Myosotis, dancers, ordinary; Griff, energetic entertainer, evoked enthusiasm; Patrice, "The Lobbyist," revised somewhat, held intereat; Hal Merritt, fair; Matthews and Ashley, went big; Fred Walton, delightful; "Night Birds," light for its size, little appreciation; Six Glinaenettes, excellent.——AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—Bon Air Trio, capital opener; Cain and Odom, clever; Snyder and Buskley, familiar; Juliet, magnetic, "End of the World," with Alex. Carr, repeated former anccess; W. S. Harvey Co., well received; George Fuller Golden, splendid; Sandor Trio, fine.

DAUPHINE (Henry Greenwall, mgr.).—The Wayne Extravaganza Co. has been succeeded by the Acme Burlesquers; the first part, entitled "Under the Lid," and the burlesque, a rehash of the familiar courtroom satire, contained little that was worthy and less that was moral. Millie De Leon, "The Girl in Blue," contributed an exhibition of "coooh" dancing, near the limit.——WINTER GARDEN (Lew Rose, mgr.; agent, direct; Sunday rehearsal 10).—Lowande-Hermanos Circus exhibited to enormous crowds on Sunday.——BLANEY'S (J. V. McStea, mgr.).—"Baseballitis," Eleanor Wisdom, Monte Wilkes and Fruga.——MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co. to capacity business. O. M. SAMUEL.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.; Independent; Monday rehearsal 10).—Force and Williams, clever sketch. "The Girl Ahead"; headline, Edward Blondell and Co., in "The Lost Boy"; The Elite Musical Four, music and comedy, fair; The Borsini Troupe, acrobats, fast; John Felix, cartoonist, very pleasing; Michell and Caln, comedians, well liked; Hall and Starks, miniature minstrels, favorable impression.——FOLLY (Joseph E. Pine, mgr.).—The Empire Show, with Tom M'Rae in charge of the principal comedy, went big here.——NOTES.—Work on new Majestic goes along smoothly. Metz & Gold intend to give this city a handsome house. VANARNOT.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Billy Evans, good; Cotter and Boudon, pleased; Lamont's Australian Cockatoos, neat and clever; Ward, Klare and Ward, "The Twin Flats," plenty of laughs.——GRAND (Cornelius Keeney, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—Lillian Herbert, good; Hagan and Westcott, s. and d., pleased; Sam Curtis and Co., "A Session at School," laughing hit; Lukens' Animals, very well received. G. R. H.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Lily Lena, dainty and catchy, scored highly; Flo Irwin and Co., good; Herzog's horse show, novel; Pringle and Whiting, fair; Stuart, clever; Palfrey and Lacey, good; Makarenko Troupe, fine. Pictures. Big business.——MAJESTIC (Wm. Morris, mgr.; Monday rehearsal 10).—Anna Blancke and Co., hit; Frank Bush, funny; Blenck's Parisian Models, artistic; Terry and Lombert, scream; La Danceuse, good; W. T. Windom, clever; Rafayette's Dogs, well trained; Boyd and Gilfoin, good. Pictures. Fine audiences.——STAR (F. W. Stair, mgr.).—"The Merry Maidens," pleased.——GAYETY (T. R. Henry, mgr.).—"The College Girls," above the average.——GRIFFIN'S (Peter F. Griffin, mgr.).—Vaudeville and pictures. HARTLEY.

SAGINAW, MICH.

JEFFERS (Bijou Amusement Co., lessees; W. S. Butterfield, gen. mgr.; W. A. Rusco, res. mgr.).—Headline, Ethel Whitesides and her "picks," great; Munroe and Shannon, in "Hazing of Hiram," fair; Haley and Haley, good; "The Wrong Mrs. Appleton," comedy sketch, funny; Carin and Farnum, acrobatic comiques, good. MARGARET GOODMAN.

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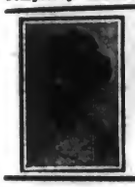

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SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Capacity business. Wm. H. Thompson and Co., "Pride of the Regiment," held the audience from open to close; Elsie Faye, Miller and Weston, clever and pleasing; The Two Bobs (Adams and Alden), had them going; Quinlan and Mack, scream; Irene Romain, dainty and pleasing; The Four Floods, acrobats, great; Toki, equilibrist, good.——MISSION (John Clark, mgr.; agent, S.-C.; Thursday rehearsal 10).—Good houses, good bill. Ed. Gallager and Co., featured, scream; Lou Shean, big hit; Signor Bergamasco, baritone, immense, repeated encores; Crimmins and Gore, great; Bell and Caron, liberal applause; Harry Thompson, hit; Bandy and Fields, clever dancers, well received. —— SALT LAKE. — George Primrose Minstrels the olio; Geo. Primrose, same old favorite; Gov. Bowen, great; Blondell, female impersonator, good; Church City Quartet, pleased; Jos. Dunlevy, novel, well rewarded; Tipple and Kliment, landed big.——MAJESTIC (Harry Revier, mgr.; agent, Ed. Fisher; Monday rehearsal 10).—Vaudeville and pictures; Eugene Kenmore, and Swenson Sisters, featured, good; Alice Robinson, soprano, pleased; Harry Delain, impersonations, hold over, big hit.

EUGENE K. OWEN.

SAN ANTONIO, TEX.

ROYAL (Floyd Spencer, mgr.; agent, C. E. Hodkins).—Irene Lee and Candy Kids, s. and d., great; Ferguson and Mack, comedians, good; Grace Maloney, songs, entertaining; Childers and Childers, sketch, clever.——STAR (Kennedy & Wyler, mgrs.; agent, S.-C.).—Morelock and Watson, singers, a hit; Marie Watson, impersonator, good; Carver and Oliver, sketch, good.

BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C.; Monday rehearsal 10).—Mlle. Martha, clever bar act; Bradlee Martin and Co., sketch; "Jessie, Jack and Jerry"; Minstrel Billy Clark encored many times; Max Duffet, musical contortionist, pleased; Musical Lovelands, excellent musical act. ——GRAND (R. Beers Loos, mgr.).—M. p.; Elliott Beamer, bass, as a special act, good.—— PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; Monday rehearsal 1).—Harris and Vernon, s. and d., in sketch, "The Tramp's Good Luck"; Al Franks and Co.'s farce comedy, "A Good Job"; m. p. and ill. songs.

L. T. DALEY.

SEATTLE, WASH.

ORPHEUM.—Five Mowatts, fine; Knight Bros. and Sawtelle and Lester and Kellette shared honors; Seldoms, heartily applauded; Toby Claude, very good; Watson, Cohan and Co., fair; Carbrey Twins, very clever, deserve better position.——MAJESTIC (Frank Donnellan, mgr.).—Montrose Troupe, great; Browning and Lavan, many laughs; Hickman Bros. and Co., laughable; Elsie Harvey and Goldie Boys, finished act, went big; De Velda and Zelda, fine; Jim Rutherford and Co., very good.——PANTAGES (Alex. Pantages, gen. mgr.).—Aerial Lloyds, big; Blakes' Comedy Circus, screams; Violinski, hit; Small, Sloane and Sheridan, good; Young Buffalo, very clever; Helen Lowe, favorite. W. C. T.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Bert Leslie and Co., top honors; Thorne and Carleton, a hit; LaVeen, Cross and Co., went big; Charles Kenna, success; Emma Francis and Boys, pleased; McConnell Sisters, fair; Marvelous Hiltons, good opener.——PANTAGE'S (E. Clarke Walker, mgr.; agent, W.-S. direct).—Mlle. Louise's Monkeys, good; Friend and Downing, excellent; Bartlett and Collins, ordinary; Fielding and Carl, enjoyed; Lozarro Trio, landed solid; Don Fayblo, clever; Wm. D. Gilson, a favorite.——WASHINGTON (George Blakesley, mgr.).—Lawrence Crane and Co., excellent; Carver and Taylor, great; The Levins, very good; Sistera Defaye, dainty; Lambert and Williams, scored; Abbie Mitchell, a hit.

R. E. McHUGHB.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agents, U. B. O.; Monday rehearsal 10).—De Haven and Sidney, s. and d., good; Waterbury Bros. and Tenny, as of yore; Robeldillo, a wizard on the wire; Corinne Frances, fair; "Motoring," the house in uproars; Fred Dupres, with some new patter; Howard-Collinson Trio, closed a very good bill.——GILMORE (Wm. Ryan, mgr.).—17-19: Bowery Burlesquers, very good show, with good ollo.—— NOTES.—All records for the season were broken at Poli's last week in spite of the storm. The policy for the Gilmore for the last three days of the week has not yet been determined, heretofore melodrama having been the attraction.

G. A. P.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.; bookings direct; rehearsal Sunday 10).—Mlle. Bianci, most entertaining in character dances; Curtis, aeroplane, instructive and entertaining; Quinn and Mitchell, sketch, good; Ahern Troupe, cyclists, clever; Emily Erickson Green and Co., sketch, pleases; Mildred Grover and Dick Richards, musical, good; Witt's "Girls from Melody Lane," singing, very good; the kinodrome.

BEN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—The bill offered this week was not up to the standard. De Renzo and La Due, good; Fred Watson, fair; Mr. and Mrs. Mark Murphy, pleased; Cadets de Gascogne, good; Silvers, good; Signor Trovato, hit; Willard Stimms and Co., well received; Lady Betty, good. SAM FREEMAN.

UTICA, N. Y.

SHUBERT (Percy Wailing, rep. U. B. O.; rehearsal Monday 10).—Jeters and Rogers, Echoff and Gordon, Hibberd and Warren, Bossow Midgets, Misses Nelson and Otto, Jane Courthope and Co., Ed Morton, The Sisters Gasch.——ORPHEUM (F. S. Anderson, mgr.; rehearsal Monday 10).—Jan. 17-19: Vincent Sisters, s. and d., excellent; Florence Fox, comedienne, very good; Sherman and Sherman, sketch, good; Frank Weimer, ill. songs. 20-22: Bean and Hamilton, Johnny Walker, Samuels and Chester, Frank Weimer.——HIPPODROME (P. F. Clancy, mgr.; agent, Gus Sun; rehearsal Monday 10).—Hessie, good; Eddie and Mae Shaw, acrobats, very good; Marlowe, Myers and Murri, sketch, excellent; Jos. Quinn, ill. songs.——PALM GARDEN (W. Andrews, mgr.; agent direct; rehearsal Monday 1).—Bessie Newman, Mabel Thompson, Russell and Shannon, Mabel Clifton, Carnie Arlington, Vina Rich, Daisy Hunt.——IDLE HOUR).—A. Bertolini, mgr.; agent direct).—Alice Boyd, Lillian Hall, Loretta Bayne, Mabel Howard, James Favlo. D. J. C.

VANCOUVER, B. C.

ORPHEUM (W. D. Ascaugh, mgr.; agent, S.-C.; Monday rehearsal 11).—Lora, headline, good; Mathews and Bannon, riot; Augustus Neville Co., hit; Winifred Stewart, good; Bernard and Orth, fair; Hobert, did nicely.——PANTAGES (Geo. Calvert, mgr.; agent, direct; Monday rehearsal 11).—Six Cornallass, clever; Torcat and D'Alisa, did well; Harland and Rollinson, hit; Pike and Calame, good; Panky and Cook, ordinary; Jack Dresner, well received; Harry Lauder Co., Imperial Rink, 19, advance sale sold out evening three hours, matinee one day. Rink hold $3,000. Thousand disappointed. Offers of $20 for $2 seats. Capacity business for week. MAC.

WASHINGTON, D. C.

CHASE'S (Winnifred De Witt, mgr.; agent, U. B. O.).—Bill this week a very attractive one; Headliner is Albert Chevalier, big hit; Spencer Kelley and Marion Wilder, good; Cook and Lorenze, excellent; Five Keatons, clever; Capt. Gruber and Miss Adelina, animal, good; Cowboy Williams, well liked; S. Miller Kent and Co., in comedy sklt, second honors.——MAJESTIC (F. B. Weston, mgr.).—Three Demons, clever; Freeze Brothers, good; Millie Valeska, songs, second honors; Clark Felgar, monolog, very good; pictures.——VIRGINIA (William Airey, mgr.; agent, U. B. O.).—James C. Callahan and Co., animal act, fair; Lou Hussy, musical, good; Stratford and Williams, s. and d., hit; pictures.—— GAYETY (Geo. Peck, mgr.).—Charles Robinson and his "Crusoe Girls," held the stage here this week, and seemed to please; Chas. Robinson holds the stage most of the time throughout the performance and is very funny. A number of old time comedy bits are also used, which ought to be omitted. Robinson is the only one to secure any laughs. May New Ward, soubret, good. ——LYCEUM (Eugene Kernan, mgr.).—"Yankee Doodle Girls" this week. Numerous lot of old-time comedy bits are used. The chorus is well drilled and work nicely.——SURPRISE (Chas. Willis, mgr.; agents, Taylor & Kaufman; Monday rehearsals 1).—Musical Payne, good; Lulla Pullam, soubret, well received; Hines and Smith, in pleasing sketch; Smith and Klein, s. and d., well received.——COLONIAL (A. J. Brylawski, mgr.; agents, McHugh, Jefferies & Oliver; Monday rehearsal 9:30).—Monte Wolf, character comedian, well liked; Grace Braggs, contralto, pleased; pictures.

Billy Watson and his "Beef Trust" holds the record of the past two seasons of the New Lyceum Theatre here (Western Wheels). Last week was an extraordinary good week here, matinee and night, the house played to capacity and was well spoken of by the patrons of the house, the total returns of the week were in the neighborhood of $5,000.

Three of the picture houses were compelled to close last week here to make the necessary improvements to comply with the fire regulations. The Alhambra, Plaza, Royal.

Geo. W. Rife, of Baltimore, and who is one of the directors of the Empire Circuit and the Lafayette Amusement Company and owner of several burlesque companies, has just recovered from a slight illness, and is able to be around again.

The new Palace of Fun, scheduled to open last Monday, will open Feb. 1.

Miss Coverdale, leading lady of "The Beauty Spot," appearing at the Belasco this week, was taken suddenly ill Monday afternoon and was unable to appear Monday evening. Catherine Bowen, her understudy, replaced Miss Cloverdale and made a big hit.

Chococeta is here this week appearing as a special attraction with the "Yankee Doodle Girls" at the Lyceum. She is not doing her usual "cooch" dance, as the authorities won't stand for it. She is doing a very moderate Spanish dance instead.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—Harry Hastings' "Big Show." Opened to very good business and show made good impression. "Behman Show," 20-22.

WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—Grace Hazard, big hit; Junie McCree and Co., splendid sketch, well done; Bert Lennon, very good; Morris and Morris, amusing; Prof. Canaris; Pelleteer and Messinger, musical, good; Cooper and Primrose Sisters. ——ELLIOT (Geo. Case, Mgr.; agent, S.-C.).—Foster and Foster, very good; Noodles Fagan, big reception; Louise Stickney, dog and pony, good. Mazuz and Mazette; Georgia Nelson.

HUGH.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; Monday rehearsal 10).—The Daleys, fancy roller skaters; Kessler and Dunn, s. and d., excellent; Lopez and Lopez, Wm. J. Sullivan and Clarice Pasqueleua, "A. C. O. D. Package" "At the Waldorf"; Haines and Vidocq, Four Dunbars

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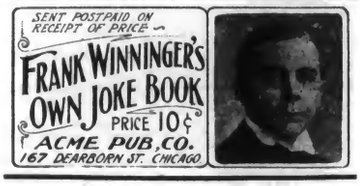

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But he caused tall Pa and
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THIS IS THE ONE BIG HIT that is making them sit up and rub their eyes. Read the words and then come in and hear the melody. The result is, you will be tickled to death to use it. We also have a male version. If you can't come in, be sure to write for a copy.

FIRST VERSE.

There are naughty men most every now and then,
Who stop to make big eyes at me.
Flirting is not nice, so I'm as cold as ice,
And I just tell them "twenty-three."
But there's one nice man who is so very grand
I'm bound to win him, watch and see.
He looks so romantic and I'm almost frantic
Just to find out what he thinks of me.

CHORUS.

O-o-o-oh, you Blo-o-on-dy,
You've made a hit with me-e-e-e,
Gee! I like you, do I strike you?
Oh, you kid, do tell it to me;
Don't tease, oh, please look at me, do, hon,
You know, I'll go joy riding, too, hon,
O-o-o-oh, you Blo-o-on-dy,
You've won a home with me.

SECOND VERSE.

I don't like a man who flirts whene'er he can,
Nor one who always wears a frown,
I don't like the kind who always try to find
A girl to love in ev'ry town;
Blondy's just the boy to fill my heart with joy,
The idol of my dreams I've found,
He acts so demurely and he is most surely
Not the kind of man to throw me down.

THE JOS. MORRIS CO.,

ARTHUR LONGBRAKE, Mgr. Prof. Dept.

BROADWAY THEATRE BUILDING
41st St. and Broadway, New York, N. Y.

N. B.—Not boasting, but our big Indian song hit, "SINGING BIRD," is going some. We have a few sets of slides for this song which can be had at $3.50 per set, express prepaid. Some slides, please remember, and only a few left.

MRS. A. YOUNG FAY

WIDOW OF THE LATE JOHN T. FAY

THE MELBA OF MYSTICISM

2 EXTENDED ENGAGEMENTS IN SUCCESSION—NORFOLK, VA. (COLONIAL), WEEKS DEC. 20, 27. NEW BEDFORD, MASS. (HATHAWAY'S), WEEKS JAN. 3, 10. ALSO 2 WEEKS AT ORPHEUM, ATLANTA, GA.

Week Jan. 24th, 5th Avenue, New York City

Ask the following about MRS. FAY'S records this season: MR. ALBEE, MR. NASH, MR. DELMAR, MR. LOVENBERG, MR. CARDOZA, MR. HATHAWAY, MR. BAYLISS, MR. PEEBLES, MR. KIRBY, MR. HURTIG, MR. DANIELS, and look over reports in U. B. O.

BIGGEST DRAWING CARD BEFORE THE PUBLIC

LEO CARRILLO

NEXT WEEK (Jan. 24) PROCTOR'S, NEWARK

Fixed up by **PAT CASEY**

SCARECROWS WHO SCARE MONEY INTO A THEATRE

DOUGLAS and VAN

SEE THEM at New
COMEDY, CHICAGO,
NEXT WEEK (Jan. 24)

1909—10 WESTERN SEASON

ALICE LLOYD

ORPHEUM CIRCUIT

DIRECTION PAT CASEY

SAN FRANCISCO "EXAMINER," JAN. 10, 1910, MONDAY.

HIT MADE BY ALICE LLOYD IN OAKLAND
English Singer Gets at Once Into Hearts of Patrons of Orpheum.

"Dainty, chic, petite, all fail to describe Alice Lloyd, the sweet singer from Albion, who is headliner at the Oakland Orpheum this week. She made her initial bow to the Oakland audience last night. The first song settled it, the audience, men, women and children, all fell promptly in love with Alice Lloyd. Her voice, of excellent timbre and bird-like quality, possesses a sweet and subtle charm."

"Alice Lloyd, a music hall queen, at the Orpheum."—"EXAMINER."
"She got hold of her audience yesterday with a grip that other English artistes have failed to hold."—"BULLETIN."
"Alice Lloyd best on bill. British singer captivates by her charm and beauty."—"CHRONICLE."
"The immense success achieved by the dainty comedienne, Alice Lloyd, is without parallel in the history of this city's vaudeville."—"DRAMATIC REVIEW."
"Alice Lloyd, the town's idol."—"EXAMINER."
"Alice Lloyd, clever, alluring, and witty singer, heads bill."—"FRISCO CALL."
"Wee Alice Lloyd packs houses at the Orpheum."—"BULLETIN."
"Alice Lloyd is inimitable."—"TOWN TALK."
"Alice Lloyd captivates crowds with her voice at the Orpheum."—OAKLAND "TRIBUNE."

JAN. 24, ORPHEUM, LOS ANGELES

MISS

ANNABELLE WHITFORD

"THE GIBSON BATHING GIRL." "THE BRINKLEY GIRL." "THE BRINKLEY BATHING GIRL."

LATE OF "FOLLIES 1907-'08-'09"

IN VAUDEVILLE about February 14 ASK **PAT CASEY**

HUGO MORRIS SAYS

SAM STERN

IS A REAL CHARACTER COMEDIAN

It Goes to Show You: he's playing on the **WILLIAM MORRIS CIRCUIT**

Next Week (Jan. 24), AMERICAN MUSIC HALL, NEW YORK

THE FISS, DOERR AND CARROLL HORSE CO.

HAVING PURCHASED

THE COLE BROS. SHOWS

IN ITS ENTIRETY, WILL SELL THE SAME AT

AUCTION

IN LOTS TO THE HIGHEST BIDDER, AT CORRY, PENNA.

On FRIDAY, JANUARY 28th, 1910, Commencing at 10 A. M.

IT CONSISTS OF

34 baggage horses, 34 head of ring stock, as follows: 3 fine bare back horses, 4 horse act (blacks), 4 horse act (grays); in both of the 4 horses' acts are principal, hurdle, and 2 horse carrying acts; 4 high school horses, chariot teams, flat race horses, Roman standing teams, trick mules, trick ponies, performing horses, etc., etc., 6 camels, 4 ELEPHANTS, 8 LIONS, 2 TIGERS, 1 Jaguar, 1 spotted Hyena, 1 Leopard, 1 Puma, 1 BLACK LEOPARD, 1 Llama, 1 Nylgau, 1 Riding Monkey, 1 Russian Bear, Monkeys, Birds, etc., etc.

2 MAGNIFICENT BAND WAGONS, 1 ELEGANT CALIOPE (these 3 wagons built within 4 years).

14 Animal Cages, Ticket Wagon, 26 Baggage and Tableau Wagons, Racing Chariots, Trick Wagons, etc., etc.; 10 Flat Cars, 60 ft. long; 6 Stock Cars, 5 Sleeping Cars, 1 Privilege Car, 2 ADVERTISING CARS, Runs, Chocks, etc., etc.

A complete set of Belts and Weyer lights, from 8 to 16 burners, including benoons, searchlights, torches, etc. Harness for 34 horses, Trappings, Saddles, Wardrobe, etc.

46 LENGTHS blue seats, 12 tier high; 22 lengths of reserved seats, 10 tier high; 150 ft. round top, with 3 fifty ft. middle pieces; 70 round top, with 3 forty ft. middle pieces; 60 ft. round top, with two 30 ft. middle pieces; four 30 x 60 stables, feed troughs for same; Dining Tent, 40 x 90; Dining Tent, 18 x 24; Dining Tent, 10 x 12. Dressing Room, 60 ft., with 30 ft. middle pieces; complete equipment for candy stands; $12,000.00 worth of pictorial paper. Complete outfit for feeding 300 people. All poles, blocks, falls, side walls, etc., for all canvases. Tools and all material that go to make a complete 24 car show. There is no better show property, as everything is first class and has been kept up as only a man of the late Martin Downs' ability would keep stuff.

IT IS THE LARGEST AND MOST COMPLETE LOT OF SHOW PROPERTY EVER OFFERED FOR SALE IN LOTS AT AUCTION in the history of the show business.

You have the guarantee of the FISS, DOERR AND CARROLL HORSE CO., THE LARGEST DEALERS OF HORSES IN THE WORLD, that everything will be in lots to the highest bidder for cash.

FISS, DOERR AND CARROLL HORSE CO.

JOS. D. CARROLL, Gen. Mgr.

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America's Best and Most Meritorious Musical Act

3—SOLOISTS—3

FRANK B. CATE,

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WE STAND READY TO PUT UP A CASH FORFEIT OF ($500) FIVE HUNDRED DOLLARS ANY TIME TO PROVE OUR CLAIM TO THE ABOVE TITLE.

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TIM

McMahon

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EDYTHE

Chappelle

IN

"Why Hubby Missed The Train"

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TEN CENTS

VARIETY

VOL. XVII., NO. 8. JANUARY 29, 1910. PRICE TEN CENTS.

DAISY

HARCOURT

says: BEWARE!!

TOUCH NOT THESE SONGS OR TITLES IN ANY WAY

"ARAMINTA, DON'T BE FOOLISH" "I DON'T THINK I KNOW"

All songs sung by me in my present repertoire are MY EXCLUSIVE PROPERTY. Anyone infringing in any way will be prosecuted

WEEK FEB. 21st, engaged as the FEATURE at the COLUMBIA THEATRE New York City, at the

LARGEST SALARY EVER PAID TO AN ACT IN BURLESQUE

BEST DRESSED ACT IN VAUDEVILLE. EXCLUSIVE AGENT

JOS. E. SHEA, Gaiety Theatre Building, New York

SPECIAL NOTICE TO MANAGERS, AGENTS AND ARTISTS

THE MARCUS LOEW AGENCY

(INCORPORATED)

JOS. M. SCHENCK, General Mgr.

LOUIS WESLEY, Booking Mgr. (Telephone 3836 Bryant)

WILL OPEN THEIR NEW OFFICES

COLUMBIA THEATRE BUIDLING

COR. 47th STREET and BROADWAY TUESDAY FEB. 1st

Occupying the ENTIRE 7th FLOOR

REPRESENTING THE FOLLOWING THEATRES

MAJESTIC THEATRE, NEW YORK.
LINCOLN SQUARE THEATRE, NEW YORK.
YORKVILLE THEATRE, NEW YORK.
GRAND THEATRE, NEW YORK.
COLUMBIA THEATRE, BROOKLYN.
ROYAL THEATRE, BROOKLYN.
LYRIC THEATRE, BROOKLYN.
COLONIAL THEATRE, PEEKSKILL, N. Y.
LOEW'S THEATRE, NEW ROCHELLE, N. Y.
LOEW'S THEATRE, ELIZABETH, N. J.
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BIJOU THEATRE, FALL RIVER, MASS.
PREMIER THEATRE, FALL RIVER, MASS.

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VARIETY

VOL. XVII., NO. 8. JANUARY 29, 1910. PRICE TEN CENTS.

ORPHEUM INTERESTS PROMOTE FIVE MILLION-DOLLAR COMPANY

Purpose of Corporation Given by Martin Beck as "General Theatrical Business."

San Francisco, Jan. 26.

Before Martin Beck left San Francisco last Sunday for Los Angeles it was announced by him that a corporation for $5,000,000 had been formed for general theatrical business.

Mr. Beck, Morris Meyerfeld, Jr., and John W. Considine left for Los Angeles together. Mr. Beck is now on his way to New York.

Late last week Beck and William Morris held two conferences, or at any rate were together twice. Before Beck arrived Morris, Meyerfeld and Considine had often been in meeting, with Geo. M. Leventritt, the Morris attorney, present. Nothing is believed to have come of any of the gatherings. Mr. Beck denies anything occurred worth mentioning, and Morris is silent.

For some unknown reason work on the new Morris house was suspended for a few days. As it happened while Beck and Morris were in town, the coincidence started a little talk.

There is a rumor here that an agreement was reached between the vaudeville people to hold the next meeting at New York on Feb. 5, when Chas. E. Kohl of Chicago with others are to attend.

The disclosures of the impending corporation for the large amount seems to impress the show people as having something to do with the rumored Orpheum-Sullivan-Considine deal. About two years ago The Orpheum Realty Co., with a large capitalization, was formed. That company is sufficient for the present needs of the Orpheum Circuit.

The San Francisco Chronicle carried a story last week with interviews with Messrs. Beck and Morris. The paper quoted Mr. Beck as saying the situation in the east might be affected. Morris was quoted as declaring that the present conferences carried no more significance than those in the past.

"MERGER" TALK.

The report of a large corporation engineered by Martin Beck is understood in New York to be a plan of Mr. Beck acting under the legal direction of Levy Mayer, the Chicago attorney, whereby all circuits the Orpheum seeks to obtain under its booking direction or otherwise will be gathered in the new company.

The presumption or "dope" would be that Mr. Beck has in mind the middle-western time now booked through the Western Vaudeville Association at Chicago. The corporation has a capital large enough to include the Sullivan-Considine houses.

The meetings between the managers in San Francisco have caused discussion during the week, with no information obtainable. The position of Alexander Pantages has been outlined in the event of a merger of western interests, when he would necessarily have to throw his circuit with Morris for protection, if the Orpheum and Sullivan-Considine joined.

Should there be by any possibility an agreement reached between the Orpheum and Morris after that—or before—Pantages would be forced in the deal.

LEVENTRITT OFF FOR EUROPE.

It is but a few days since Geo. M. Leventritt, the attorney for the Morris Circuit, returned from San Francisco.

Tomorrow (Saturday) the Oceanic will carry Mr. Leventritt to England, presumably on theatrical business.

ALLAN'S TOUR ALL BOOKED.

There will be no vaudeville for Maud Allan on this side, according to her manager, R. E. Johnston. The offer of the Orpheum Circuit was declined. Arthur E. Hopkins, who made it, was informed that Miss Allan will tour with the Russian Symphony Orchestra during the remainder of the season, returning for another similar trip in America next October.

MURDOCK MAY COME BACK.

Chicago, Jan. 26.

It is understood with some degree of authority that if certain plans now forming by the officials of the United Booking Offices mature, John J. Murdock will once again be in the vaudeville harness and attached to the main headquarters of the big agency in the Long Acre Building, New York.

Nothing definite can be learned of Mr. Murdock's duties, but it is almost assured he will play an important part in the organization of the "small time" department contemplated by the United on an extensive scale. It is likely that Mr. Murdock will have charge of some other reorganizations or changes to be made in the United offices.

While it is not authentic that Murdock has yet entered into an agreement with the United people, it may be safely asserted that the negotiations have reached the closing point.

At the meeting of the National Alliance (pictures) to be held in New York on Saturday, Mr. Murdock will tender his resignation as president, it is reported, and leave the picture field by that move.

THE UNITED MEETING.

The meeting held by the officials of the United Booking Offices last Thursday morning occurred at the Long Acre Building. It was called by B. F. Keith, prior to Mr. Keith's departure for a southern trip for recreation.

It is understood that no matter of grave importance was talked over.

Norfolk, Va., Jan. 27.

B. F. Keith reached here last Sunday, awaiting his steam pleasure yacht Courier, which had left Delaware Breakwater the Thursday before. The boat not arriving, Mr. Keith left for Chamberlain's Hotel, Old Point Comfort, and was there when the Courier passed. Signals to her were unobserved. The ship came into Norfolk harbor proper reporting all well on board, but having a tale of experiences in a severe storm.

The Courier is commanded by Capt. A. Johnston.

CLOSE TO MRS. PAT CAMPBELL.

Vaudeville got very close to Mrs. Pat Campbell on Tuesday, when William L. Lykens and his chief, Pat Casey, talked it over with the actress from England.

Mrs. Campbell reached here a week ago Wednesday, coming into New York quietly for a rest. The Casey office got the scent, and despatched Bill Lykens as the fixer.

Mrs. Campbell's figure for a sketch and four people besides herself is reported at about $4,000. It is thought the vaudeville managers will hold off for $2,500 a week.

If the opening occurs it may be on Feb. 7 or 14, though it was not positive on Wednesday, since Daniel Frohman also made a visit to Mrs. Campbell. She has never appeared in vaudeville.

KANSAS CITY OFF.

Kansas City, Jan. 26.

The deal for the Auditorium, managed by Woodward & Burgess to play Morris vaudeville as a regular thing, commencing Jan. 30, is off. The Lauder Show will be at the Auditorium, however, from tomorrow until Saturday. Perhaps the presence of William Morris in the city may change the situation, though it is not expected to.

The story is that the Auditorium wanted a booking contract for four and one-half years. Morris would deliver one only for a year and four months. This broke up the deal. Another report says that Morris insisted that no less than a $3,000 show weekly be played. Woodward & Burgess considered this too high.

The Kansas City report was verified at the Morris offices this week, where it was said that the Circuit did not want to enter into a long term booking agreement for Kansas City, as it expected to have a house of its own there before long.

HAS THE "CLASSICAL" DANCER.

Adeline Boyer, the "classical" dancer, who has been appearing on the other side, has been engaged by the Morris Circuit to open Feb. 28 at the American, New York.

Another engagement made by the Morris Circuit this week for a foreign dancer is that of Mme. Marbar, "the Dream Dancer," now appearing in Vienna. The Madam carries 7,000 pounds of baggage. She will appear in New York on March 14.

MAY COME IN OR STAY OUT.

It is reported about that it's an even chance whether the Marie Dressler show on the Shubert time will "come in" or "stay out." Business has not been good enough to warrant a continuance of the tour, but the Shuberts are said to be loath to bring in Miss Dressler and her piece unless conditions oblige them to.

Saturday night at Milwaukee the "No. 2" "Witching Hour," a Shubert show, closes, while at the West End, New York, at the same time, "The King of Cadonia" falls over.

PERIN, FAR-SIGHTED PALMIST.

Doc Perin is a far-sighted palmist. This week at Hathaway's, New Bedford, Doc is reading the palm of anyone seated in the orchestra, no matter how far from the stage. Doc has a gaze that gets right to the palms of the hands, and Al Sutherland, his agent, says he is putting it over.

All the Doc asks is that the hand go up and the spot lights on it. This has been a big week for soap in New Bedford.

WANT "GIRL" IN NEW YORK.

Chicago, Jan. 26.

"The Girl in the Taxi," the Al H. Woods show which was "panned" by the papers here, increasing its business at the Cort greatly, is wanted for a New York showing.

Whether the Cort will stand for a "No. 2" show or not remains to be seen. It is understood that orders have been given to hurry up "Before and After," the John Cort production intended for May to replace "The Girl," if it is hurriedly removed to the metropolis.

BRINGS IN PRUETTE.

William L. Lykens will introduce William Pruette, Cheridah Simpson and Co. to vaudeville at Wilmington, Del., on Feb. 7 in an operetta.

This will be Mr. Pruette's debut in the varieties, he formerly having taken care of the low notes in many operas and musical pieces on Broadway.

THREE SCENES AND $1,000.

It is related that Annabelle Whitford, "The Gibson Girl," is asking $1,000 weekly for her vaudeville plunge. The act will be in three sections with special settings. Miss Whitford will have an accompanist on the piano. Mike Shea of Buffalo is to have the "try out" date.

TREASURER DISAPPEARS.

Chicago, Jan. 26.

Edward Hibben, assistant treasurer of McVicker's, disappeared last Wednesday, coincident with the departure of an actress. Manager Warren said that Hibben is under a $1,200 bond.

MAY YOHE A LANDLADY.

Seattle, Wash., Jan. 26.

May Yohe has quit the "foots." Now she will present herself weekly to several roomers, collecting the due as the landlady of a furnished room house May has taken in this town.

PRODUCTION FOR MISS GUNNING.

The Shuberts have decided upon a production which Louise Gunning is to lead. The piece will see the light between now and the spring. That's about all anyone knows of it, it is said.

MORRIS' 'FRISCO OFFICE.

San Francisco, Jan. 26.

It has been decided by William Morris that his circuit shall have a booking office in San Francisco, similar to the Chicago branch.

The 'Frisco agency will be shortly opened, with someone from the Morris staff in the New York headquarters in charge.

LASHWOOD CITES THE KING.

Toronto, Jan. 26.

George Lashwood, the English singer, who appeared here last week at the Majestic, wrote to a local paper which had criticised his work by saying his "act was not as clean as it was clever," and said that he'd like to know if the Toronto critics were better qualified to judge him than "His Majesty, the King," "The Duke and Duchess of Connaught" and several other royal people on the other side who had listened to Lashwood without protest.

One Toronto paper said "A King was a King," but Canadians were running their own thinkeries.

ARRANGES WITH DICK CARLE.

The arrangements for Richard Carle to play vaudeville along about April have all been entered into between the comedian and Max Hart, as agent.

Mr. Carle is now out on the Klaw & Erlanger time, managing his own show, which he heads. It has given up a couple of weeks of its time in Philadelphia to allow "The Follies of 1909" to remain longer there.

When Carle takes to vaudeville, there will be four people from the show with him. No mention of salary has been made.

BLACKEYE FOR FORGETTING.

Boston, Jan. 26.

Mrs. Loretta A. Merrill, sister of Mrs. George M. Cohan, has brought suit for divorce against her husband, Frederick C. Merrill. She alleges that Merrill was so jealous she did not dare look at another man and that, when she did, in a moment of forgetfulness, six months after their wedding day, her husband blackened both her eyes. Her sister corroborated her testimony. Judge King said he would require at least one other disinterested witness. Case was left open.

"THE" HIT OF THE WEST.

San Francisco, Jan. 26.

It looks as though Alice Lloyd will be credited with "the hit" on the coast. Last week at Oakland she repeated her wonderful success at the Orpheum in this city, and at Los Angeles Monday the English girl scored as hard again.

Easterns out this way said Miss Lloyd has duplicated here what she did when first playing New York.

NINE MORE WEEKS FOR "FOLLIES."

The run of the "Follies of 1909" has been extended for a few more weeks in Philadelphia. The tour will come to an end in about nine weeks.

It is said that negotiations are now on between Eva Tanguay, the "Follies" star, and the vaudeville managers, the highty-flighty singer asking $2,500 for vaudeville time, with a good chance of receiving it.

NEW COMMISSIONER READY.

Interest concentrates this week in the methods to be pursued by the new head of the License Bureau. On every hand it is asserted that he proposes to make an early record for his office as to volume of business and expedition.

Herman Robinson, the new appointee to the office, has declared that he is especially interested in, and inclined to handle personally all cases concerning vaudeville artists which come before him for adjudication. Mr. Robinson has put a good deal of time on the study of this question within the last three months, and believes according to a statement made by one of his own friends that this division of the office is highly important.

There are now before the commisioner an unusual number of applications for license under the Employment Agency Law, several of which have been held up by protests.

Although Mr. Robinson himself did not speak on this subject during the week, his decisions are awaited with considerable interest. John N. Bogart, who was his predecessor in the office, made it almost a general rule to shift over the complaints of artists to the civil courts when such a course was available. It is hoped that Robinson will make some new ruling on this point, although no indication has yet been made apparent that he will do so.

Among the newest applicants for license to conduct agencies now pending before the commissioner are: James H. Curtin, 1402 Broadway (club and other bookings for the Empire Circuit Co.—or Western Burlesque Wheel); The New York Booking Office, 212 West 42d street (in which Joe Wood is said to be the controlling factor); Marcus Loew Enterprises, Inc.; Columbia Theatre Building; Bert Earle, 218 West 46th Street; Harry L. Leavitt, 251 West 42nd Street; Maurice Boom, 138 East 14th Street (the establishment occupied by Al Harstn, with whom Boom has been interested in the moving picture business); Frank Bohm, (formerly of Edelmann & Bohm), 1547 Broadway; L. C. Price (Miss), 1402 Broadway (booking clubs); Johnson & Nelson, 1547 Broadway; Friedman & Gluck, 216 East 14th Street; Herman Korn, 5 Irving Place (booking German legitimate and vaudeville artists) and others.

"BARNUM'S SIDE SHOW."

A "freak" act all the way through has been prepared by Gus Hornbrook, who is building up "Barnum's Big Side Show" for a vaudeville tour. In the company will be Flossie Allen, the 680-pound exhibit of museum renown; Dolette, her companion, who weighs 22 pounds, and is that many years old; "Zip," the human What-is-it?, and the "ossified man," besides other freakable characters, more or less.

The act will break in on the Proctor smaller time, booked Jules Ruby, who placed Mr. Hornbrook's "Broncho Busters" at Proctor's, Elizabeth, this week. "The Busters" are an aggregation of cowboys who do all the wild western tricks on the stage.

Dollie Collins, who formerly led the "Five Maxims," is rehearsing another "girl" act.

FIGURING OUT "HIP" SITUATION.

Philadelphia, Jan. 26.

The charter has been granted to the Hippodrome Company of Philadelphia, which company will be in opposition to the Philadelphia Hippodrome here this season. The latter will open its season at the old Athletics' ball park, on May 16, while the rival show will hold forth at the "Phillies" grounds.

It is stated by the officials of the latter that no lease has been given as yet, but it is almost certain that the National Hippodrome Circuit, to give open-air shows in Pittsburg, Boston, Cincinnati and other big cities this summer will put the show in here. John P. Harris, of Pittsburg, will be here this week and will probably arrange the deal. It is said there are four other concerns bidding for the lease of the "Phillies" park.

Big improvements are being made at the latter place, and it is expected the new company will bid for the highest class of patronage, and there may be a scale of prices ranging from 25 cents to $1.00.

It is not expected that much will be done at the various summer parks in this vicinity during the hot weather, and the open-air show promoters will make a bid for this business.

The booking does not seem to concern those interested. M. W. Taylor, who placed the first open-air show last year, declares he has been told the U. B. O. park department would not book the new show, but says if it does, he will have no trouble securing acts. It is worth noting that whatever interest the United takes in either outdoor show will be in direct opposition to the big house in Chestnut Street, while if Taylor is sidetracked in favor of the new concern, it will mix bookings up in view of the working agreement between Taylor & Kaufman, local agents and the United.

BOSTON'S "SHUBERT" OPENS.

Boston, Jan. 26.

The new Sam S. Shubert Theatre opened Monday night with Sothern and Marlowe in "The Taming of the Shrew." The house seats 600 in the orchestra, 500 first balcony, 500 second balcony, with sixteen boxes. The interior decorative scheme is Eighteenth Century French.

This gives the Shuberts practically three houses in Boston.

500 ON "OPEN TIME."

The "open time" sheet in the United Booking Offices this week contains the names of nearly five hundred acts, and covers five typewritten pages. On this list appear the names of acts having United affiliations, but not playing.

COHAN GOING ABROAD.

George M. Cohan and his family expect to sail for Europe next week. While with his wife and child on the other side, Mr. Cohan will write the play which is due to be presented at the new Cohan Theatre on or about May 1.

Griffith, who styles himself "the human adding machine," has been booked by Pat Casey for a tour of the Bennett time, opening in Ottawa, Jan. 31.

STAIR & HAVLIN'S VAUDEVILLE DIP HAS BEEN POSTPONED

Geo. Nicolai Says Firm Will Not Handle It, and Option for Houses Has Lapsed.

Geo. Nicolai, representing Stair & Havlin, said to a VARIETY reporter Wednesday that the plans which were being formulated to introduce moving pictures and "Pop" vaudeville in some of the theatres owned or controlled by that firm had been temporarily abandoned.

The corporation which W. C. Bettis, of Cleveland, has been organizing for the purpose of taking over some of the houses on the Stair & Havlin melodrama circuit was, according to Mr. Nicolai, unable to meet the requirements which Stair & Havlin exacted within the time limit of their option. The deal in which Mr. Bettis was concerned is, therefore, all off.

Concerning the liklihood of vaudeville and pictures eventually being established in the Stair & Havlin houses, Mr. Nicolai said: "We will never enter that field as a firm. We will always stick to our banner of melodrama and popular-priced combinations. Our better class of house, the 'dollar time,' will never show moving pictures or vaudeville.

"The season at some of our houses of the lesser grade is likely to end this spring very early. We have several propositions from managers who seem willing now to rent the theatres which we are willing to turn over to them when our melodrama bookings have expired. If they have the money to put up for the rent, and we consider them responsible, we shall certainly let them have some of our theatres when the time comes.

"It is, therefore, not beyond the range of possibilities that vaudeville and pictures will be given some time this spring, and perhaps all summer, in such theatres as the Globe, Chicago; Cleveland, in Cleveland; Heuck,s Cincinnati, and the Empire, Pittsburg. But if it is done Stair & Havlin will have nothing more to do with the enterprise than to see that the rental of the buildings is either paid or properly secured."

It seems likely that on account of the great number of melodramas which have been withdrawn from the road since the season began, that the consequent shortage of attractions will throw several of the Stair & Havlin houses on the market at an early date. The "Pop" and picture style of entertainment has worked so well in many houses where it has been introduced as an experiment that the scheme is a tempting venture to managers who feel like trying out the plan.

—

St. Louis, Jan. 26.

Although Col. Fennessy is quoted as saying the proposed change in melodrama houses to moving picture and "pop" priced vaudeville shows will affect St. Louis, as Stair & Havlin have only one house here devoted to "thrills" (Havlin's Theatre) it is not believed its policy will be changed. There already are two vaudeville houses here, one "pop" priced, and the moving picture field is overcrowded.

At the offices of Frank Tate, local representative of S. & H., it was said nothing was known of any change in policy.

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Philadelphia, Jan. 26.

It will not be long before the Grand Opera House and the Girard, both playing Stair & Havlin attractions at present will be giving vaudeville and pictures at low prices, according to the reports here, and it will not be surprising if either or both houses will go on with the same policy next season.

The popular price attractions seem to have lost their hold here, as in many other cities, and the success of the experiment with cheap vaudeville and pictures in the Grand last season practically fixes the policy for this house in the near future.

BUFFALO ACADEMY SOLD.

Buffalo, Jan. 26.

The sale of the Academy Theatre property to Mitchell Mark, the Cleveland moving picture and "pop" vaudeville manager, has been made by Robert W. Pomeroy, who has owned the property for some years. It is at present a part of the Stair & Havlin time, and that firm has a lease which does not expire until next October. There was a renewal clause in their lease, providing for one year's notice of intention to renew, of which Stair & Havlin failed to take advantage.

The Academy has a capacity of 1,600, which will be considerably increased by changes, which Mark anticipates making this fall. Two hundred and fifty thousand dollars is involved in the transaction.

OPPOSITION LEADS TO ARRESTS.

New Orleans, Jan. 26.

On Sunday advertising agents from the American (Morris) removed 89 small billboards from Canal Street and hid them in a vacant lot.

The boards are the property of the Orpheum. The management charged the agents with larceny. They were arrested and held in $1,000 bail each.

The opposition theatres are each doing a nice business.

SELMA HERMAN IN FEBRUARY.

Since leaving the Lieblers' "Fair Exchange" Selma Herman has been considering vaudeville. Now M. S. Bentham has her promise for an appearance during February in "St. Elmo," a sketch requiring five people. The event is expected to happen on scheduled time.

WHAT "INC." STANDS FOR.

Albany, N. Y., Jan. 26.

It was discovered this week what the "Inc." after "William Morris" stands for. In a burlesque house a chorus girl was reading the William Morris advertisement in VARIETY. She said to the stage carpenter, "Jimmy, what does that 'i-n-c' stand for after William Morris?"

"That?" replied the stage hand. "That's a new act Morris is doing."

GOING TO SUE FOR BUTTE.

Butte, Mont., Jan. 26.

William Scallon, a local attorney, has been retained to bring an action against the management of the Broadway Theatre or John Cort for keeping the Harry Lauder Show out of there last Saturday. It is said for the defense that the contract with Cort was made by Jos. Vion while in advance, and called for a "local" at $200 for the theatre for the day. When Cort found the "local" was the Lauder troupe he canceled the agreement, according to the other side of the story.

The Morris show received an ovation upon arrival, and was escorted to the Empire, where three shows were given to packed houses.

Eltinge proved the star of the performance. Butte seemed to be disapoplnted in Lauder. In a curtain speech the Scotchman "roasted" K. & E. for keeping William Morris out of the Broadway, and urged co-operation to build a "Morris house" here.

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Seattle, Wash., Jan. 26.

The Harry Lauder Show gave two performances here Jan. 20 at the Armory to immense attendance at each show. Julian Eltinge shared honors with Lauder.

The Armory is very big and Lauder was heard with difficulty back of the twentieth row. Those in the rear shouted "Louder," whereupon Lauder "roasted" them. Next day all the local papers "roasted" Lauder.

CONVICTED BY AN APE.

The strange story comes from Baton Rouge, La., that Christopher Starr and his wife, Mamie, circus performers, were convicted on a charge of murder largely upon the evidence of a trained monkey. They have started to serve a life sentence in the Louisiana State Prison. A movement is under way to secure a new trial for them.

Last July James Ackermann, owner of a small circus, was murdered while his show was playing Devall's Landing, La. He was feeding his pet monkey, "Scamp," at the time he was attacked, and the ape was the only living witness to the crime. Suspicion was directed to Mr. and Mrs. Starr by the actions of "Scamp." He had previously been on friendly terms with them, but after the murder flew into a terrible rage whenever they came in sight.

The monkey's actions caused husband and wife to be indicted. When they were placed on trial the monkey was brought into court. Once more it was overcome with terror and anger. The jury was so impressed by that incident that, although the supporting evidence was not very strong, the Starrs were found guilty.

TOOTS MAKES SECOND "FLOP."

A second "flop" has been performed by Toots Papka, the Hawaiian dancer. Leaping from the United time to the Morris Circuit, Toots, with several Morris weeks yet under contract to play, has flown to "The Young Turk," the Max Rogers show which reopened Thursday night at Rochester.

"The Young Turk" opens at the New York on Jan. 31. It is reported that Morris' office will attempt to restrain Toots from appearing with it through injunction proceedings.

DEVEAUX BILL'S STRONG BACKING.

Following the announcement in last week's VARIETY, wide interest has been manifested in the Employment Agency bill now pending before the two State legislative houses. It was the general opinion that the measure, drafted and sent forward by Harry DeVeaux, national president of the Actors' Union, was in a position of unusual strength. Beside having the support of the Actors' Union and the United Booking Offices (at least the latter is so understood), the bill is very well taken care of.

In the Assembly it is before the Committee on General Laws, the chairman of which is Mr. Green, who himself introduced the measure. The Assembly bill is No. 45, and is identical with the Senate bill introduced at the same time by Mr. Wagner and sent to the Judiciary Committee, of which Mr. Wagner is chairman.

Mr. DeVeaux is receiving credit for having "put one over" in a skilfully managed campaign. Both political parties are represented, Mr. Green being a Republican and Mr. Wagner a Democrat, a fact which is regarded as adding further strength to the movement.

SOME MASS. LEGISLATION.

Boston, Jan. 26.

Much legislation, directly or indirectly bearing on theatricals is before the present Legislature in the shape of new bills and petitions.

One which is being watched with particular interest is backed by Manager Lindsay Morison of the American Music Hall and is called "the Morison bill." It is to prevent injustice and hardships being worked against debtors, and also to save theatrical managers from having their programs upset at the last moment by artists being arrested on the present mesne process.

The bill is to modify the law relating to arrests by mesne process. It provides that the action shall be based on a contract made in this State, that the plaintiff shall be a resident of Massachusetts and an original party to said contract, that the plaintiff, or someone representing him, shall make oath before a magistrate that he believes his cause to be a good one; that he has reasonable expectation of recovering at least one-third of the amount claimed and that he has reason to believe that the defendant intends leaving the State.

Other bills before the Legislature include one to prohibit the admission of children under fourteen years of age to places of amusement after sunset and during school hours unless attended by an adult; another to punish the proprietor of an exhibition who presents a lewd or obscene performance by a year's imprisonment or $500 fine; and one to submit to popular vote whether Sunday baseball (non-professional) shall be made legal in this State. In connection with the laws against children on the stage, the announced engagement of Francis Wilson in "The Bachelor's Baby" at the Park Theatre has been cancelled, because it would be impossible to present the play without a real kidlet.

Jack Von Tilzer, of the York Music Co., departed for a business trip Monday to be away two weeks. He will go as far west as Denver.

COLUMBUS OUT.

Commencing next week the Eastern Burlesque Wheel shows will not play the last three days of the split week in Columbus. The house has been leased by the Columbia Amusement Co. to a firm of "pop" vaudeville and moving picture promoters. The first three days will continue to be played at Wheeling, the remainder being "lay off." Poor business is the cause of the change.

DORIS AT COLUMBIA.

Few recognize the doorkeeper at the Columbia, New York, as William J. Doris, at one time a prominent figure in the circus world. He was for many years a partner of George Bachelor, now of Providence in the Bachelor & Doris Circus. Many men now prominent in theatrical affairs received their training under him.

Doris is said to have been the originator of the circus trick called the "snake story." He would have an announcer harangue the crowds as they were leaving the big top, telling them the express company had just delivered an immense python, the largest in the country, and by arousing their interest secure admissions to another exhibit.

CONFUSION EXPLAINED.

A confusion as to two theatres projected for the Bronx, New York, is explained by the Friedenrich, Gersten & Baer Amusement Co. taking a lease upon a property on Prospect Avenue and 149th Street, and would build and operate a theatre there. This house is distinct from the one which Hurtig & Seamon announced last week. The confusion arose through the fact that Mr. Gersten was formerly an employee of Hurtig & Seamon. He had left that position for some time, it was learned. Mr. Gersten will manage the new house.

The building which faces on Prospect Avenue will have seating capacity for 1,800. "The house will play high attractions at popular prices," said he. "We have not yet decided whether vaudeville or some other variety of entertainment will be introduced."

CRACK A THEATRE SAFE.

Cincinnati, Jan. 26.

Safe crackers who hid under the seats of the Robinson Opera House after the performance, blew open the strong box in the office, and are said to have gotten away with $1,500. They put the safe out of commission by using nitro-glycerine.

GOING AFTER A PUBLISHER.

Boston, Jan. 26.

Dorothy Forrester, of Hammond and Forrester, has placed in the hands of a lawyer her case against F. A. Mills, the song publisher, whom she charges with piracy of the song "Jim-A-Da-Jeff."

IDA CRISPI.

On the front page this week are pictures of Ida Crispi, who has scored a phenomenal success this season, her first in burlesque. Miss Crispi is at the head of "The Golden Crook," an Eastern Burlesque Wheel organization, and has received credit all over the circuit for her performance.

She is a comedienne of much versatility, and as an eccentric dancer has no peer among her sister professionals.

NEW BURLESQUE STAND.

Harrisburg, Pa., Jan. 26.

It was rumored about town this week that the Empire Circuit Co. (Western Burlesque Wheel was negotiating for a stand here. It is likely that the house will be either the Majestic (M. Reis, manager), or the recently completed Auditorium which has been playing moving pictures and vaudeville.

It is understood that the house chosen will be called upon for a guarantee of $1,000 for three days of burlesque. Rumor has it that the burlesque shows will take possession about the middle of February.

WESTERN WEEK OUT.

St. Joseph, Mo., and Des Moines, Ia., may shortly be eliminated from the Western Wheel. No provision has yet been announced for substitute stands. Des Moines was added to the tour shortly after the opening of the present season. The local house guaranteed $800 to the visiting shows for the last three days.

INMAN MARRIES MRS. JACOBS.

On Jan. 15 at Camden, N. J., Willam A. Inman married Mrs. Maurice Jacobs. Mrs. Jacobs recently secured a divorce from her husband, who is a partner in Butler, Jacobs & Lowrie, Western Burlesque Wheel managers.

At the time of the divorce Mr. Jacobs was in charge of "The Cherry Blossoms," one of the firm's shows in which Inman is principal comedian. The present Mrs. Inman was a member of that company up to two weeks ago, playing under her stage name, Lida Carlisle (Carlisle and Perry).

Mr. Inman who has now made his fifth or sixth matrimonial plunge leaves "The Cherry Blossoms" at Albany, Saturday night, and will go into vaudeville.

The previous Mrs. Inman was Anna Doherty (Doherty Sisters).

HENNESSY LOSES HIS NERVE.

Dan F. Hennessy, after believing for years he has been suffering from rheumatism, has been informed by specialists that instead he has literally lost his nerve.

The complaint causing the office manager of the United Booking Agency to walk slowly and groan at times has been diagnosed as "depletion of the nerve force," or perhaps, Mr. Hennessy says, it may be termed "neuralgia of the nerves." Anyway, Dan's nerves have gone or they are "without resistance," causing certain portions of his body to be supersensitive to contact.

The late visit by Mr. Hennessy to the Indian Springs brought him the latest information regarding his ailment.

CLAIMS TWO RECORDS.

Jacobs & Jermon (Eastern Wheel) claim two records for last week. "The Golden Crooks" made a new mark at the Gayety, Hoboken, and "The Queens of the Jardin de Paris," did the same at the Gayety, Brooklyn. The record covers only the present season.

STILL LEAVING "AMERICANS."

Dorothy Morrisey and Edna Wilson, an act with Miner's "Americans," have separated. Pauline Stross and Miss Morrisey will form a new partnership. J. Wilbur Dobbs has retired from the same show.

"SUNDAY" PICTURES AT COLUMBIA.

The "Sundays" at the Columbia Theatre which have been worrying the management of the house were passed over on Thursday when the Loew Enterprises took over the theatre on a guarantee, and will give a continuous performance there on the Sabbath hereafter in the style of their regular weekly performances, several pictures and acts at 10-15-25.

The burlesque shows will play the week, with the pictures as the side issue on the seventh day only.

Fred Irwin's "Big Show" holds the house record for receipts so far. Last Saturday night, when the "Big Show" closed there, not a vacant seat remained in the theatre. Nor was a pass issued for that evening.

A RAJAH BY MISTAKE.

When Geo. Huber neglected to read his advertising proof carefully, he framed up an attack of heart disease for Aaron Kessler and his protege, Princess Rajah. As a feature of his this week's bill, Huber has "Prinzessin Rayah," a singer, who styles herself the "German-African soubret." The Sunday ads got through with "h" supplanted by the letter "j" in the last name of the gifted singer (she warbles in nine different languages) and when the sinuous Rajah read the paper at breakfast she nearly had a fit. She got on the telephone instantly and found that Huber was sorry for the mistake, as he declared he had made as much of the heroine of "From Huber's to Hammerstein's" as he ever intended to.

HANDS BILLY SOME CHANGE.

Philadelphia, Jan. 26.

Billy Watson and his "Beef Trust" started the week off like a record breaker here at the Bijou.

Watson reports that he broke records for the past six years, before and after opposition in Baltimore last week, where he did close to $5,000. He had the "Girl from Happyland" against him.

At a dinner at Baltimore, the "Beef Trust" magnate was presented with a gift of $500 in cash by George W. Rife as a mark of appreciation of what Watson and the shows in which he and Rife are interested are doing this season.

THE NEW WIGWAM.

San Francisco, Jan. 26.

The Wigwam Theatre Co. will begin construction of its new theatre about April 1 upon the present site. The building will cost about $100,000, and will be in "Class A."

The lot is 90 x 137 ft. The new theatre will have one gallery and 1,700 seating capacity; stage opening, 35 ft.; 27 ft. depth, 25 ft. proscenium arch, and 65 ft. in the clear.

During the building the attractions will be as at present, booked exclusively through S.-C., in the Star, two blocks above by arrangement through the Graumans. The new house will open about Oct. 1.

PICKED A GOOD NAME.

Chicago, Jan. 26.

Harry Danforth has discovered an act which is reported to Tommy Burchill of the Western Vaudeville Association as "Billy Taft and Co."

$750 FOR DAISY HARCOURT.

The first thing Daisy Harcourt did, almost after leaving the boat, upon returning to New York from London, was to make the hit of her life at the Columbia Theatre last Sunday night. Miss Harcourt and the new songs brought back by her caused a demonstration.

On Monday through Jos. Shea, her agent, Miss Harcourt was engaged as the special feature for the week of Feb. 21 at the same house at a salary of $750, the largest paid to an added attraction at a "Wheel" house this season. Miss Harcourt's contract calls for featuring above the show then playing there (Scribner's "Oh, You Woman") and $500 to be expended on advertising for her.

CLAIMS "OBSERVATION" IDEA.

The idea of the "observation car" finale employed by "The Midnight Sons" as its big novelty and finale of the first act is claimed by Tim McMahon, of McMahon and Chappelle. Mr. McMahon first introduced the scheme into his "Pullman Porter Maids." "The Midnight Sons" embodied the practical idea of it in the show, working the scheme a trifle differently in the execution, but not sufficiently. Mr. McMahon has been legally advised to enforce his rights to it. Jesse L. Lasky is also using the same finale for his "20th Century," and is understood to be paying "The Sons" management a royalty of $100 weekly.

Counsel has advised McMahon his right to the business has been properly perfected and protected. A demand for damages and adjustment will be made by McMahon, who recently returned from England, reaching New York this week after playing west.

Mr. McMahon also entered a complaint at the Morris office this week through having missed his engagement at Cincinnati, the Morris people having sent the McMahon-Chappelle act a wire, they state, which was missed.

ADVERTISING CAMPAIGN.

The Columbia Amusement Co. has entered into contracts amounting to nearly $500 a week for permanent illuminated signs throughout the city advertising the Columbia Theatre. One is located on the southwest corner of Seventh Avenue and 42nd Street. It is the design of the company to continue this advertising campaign until the new house is thoroughly established.

Commenting on the subject, an officer of the Columbia declared this week that within the last three years the illuminated billboards in the busy part of the city had advanced in price more than double.

PUT ON NEW DANCE.

Philadelphia, Jan. 26.

A new dance was put on in the burlesque of "The Bon Tons" Monday. It is performed by Fred Gray and one of the Berg Sisters, both with the show. Gray dresses as a sort of gladiator. The girl wears a near "Salome" costume.

Joe Hart will introduce Dan Sully to vaudeville at Easton, Pa., next Monday in a condensed version of one of his plays, "The Matchmaker." A change to "The Parish Priest" may be made, if deemed advisable.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

SUBSCRIPTION RATES.

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Six and three months in proportion.

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Vol. XVII. JANUARY 29. No. 8.

The father of Eddie Pidgeon died on Monday last.

John Slavin and Co. did not appear at the Colonial this week.

Charles W. Bennett has assumed charge in person of the Payret, Havana, Cuba.

After a partnership lasting twelve years, the La Maze Brothers have separated.

McDonald, Crawford and Melrose received the Poli time, opening at Worcester, Feb. 7.

Jesse Lasky's "20th Century" is booked for the Orpheum, opening at Chicago, July 12.

Harry M. Morse, last season with Cohan & Harris' Minstrels, has made his entry into vaudeville.

Billy Nugent, recently a member of "The Blue Mouse," has entered a partnership with "Solly" Brown.

Thomas Jefferson in "Rip" opened at the Grand Opera House, Pittsburg, on Monday, through Al Sutherland.

Four more weeks have been added to his first contract for ten by Percy G. Williams for Gertrude Hoffmann's new act.

Pat Casey is offering once more Abdul Kaber and his "Three Wives," but whether the same as before isn't told by the agent.

T. Daniel Frawley and Co. will "break in" their sketch at Mt. Vernon, Feb. 7, placed by Bill Lykens of the Casey office.

Charles Bornhaupt, the New York representative of the Marinelli agency, is due to return to New York Monday on the Amerika.

Frank Carmen has left the Carmen-Zara-Carmen Trio. Nellie Emerson will probably rejoin, making the Zaras a trio once again.

Herbert Clifton, the English singer, has five weeks only to play on this side when his home engagements force him to leave.

Blanche Ring in "The Yankee Girl" opens at the Herald Square on Feb. 7, "Old Dutch" with Lew Fields moving out the Saturday before.

M. S. Bentham thinks he will place Nellie McCoy at Hammerstein's within a week or so. Her last engagement there was necessarily postponed.

Marie D'Avril and Franz Marshaisky will reach New York from Paris during February, and expect to present a singing number in vaudeville.

Count Chilo, the "mind reading" act, has returned to his native land for a month, when the Count will return. (They do say he's a count—on the level.)

Under an arrangement of some kind Jack Norworth and Norah Bayes have given Percy G. Williams an option on their first few return weeks in vaudeville at $2,000 weekly.

In the article in VARIETY of Jan. 22 mentioning the Wagner bill it was stated that "Rochester is now excepted" and should have read that "Rochester is not excepted."

Everhardt, the hoop roller, may return to America in the spring to appear here once more. With him will come his pretty wife, Minola Mada Hurst, who does a "single."

Pete Murray, Eddie Nugent and Tommy Kelly made up a singing trio, playing Dockstader's, Wilmington, last week for a try out. Mr. Kelly manipulated the keyboard of a pinanner.

The Marinelli New York office is handling the negotiations for a battle between Jack Johnson and Joe Jeanette, to be fought during next September on the stage of the Olympia, Paris.

Lew Williams and Pearl Evans, assisted by W. Leighton Meehan, are appearing in the sketch formerly played under the name of Smith, Evans and Williams. They are on the United time.

The Robertas, an English "sister act" received a contract for six weeks at the Folies Bergere, Paris, promptly forgetting all about contracted engagement on the Morris Circuit over here.

Tom Mahoney, from the west, will play Waterbury, Conn., next week, giving forth an Irish monolog in "one," coming on the stage as "The Chairman of the Hod Carriers' Union." Jos. Shea has the act.

"The Eagle and the Girl" has been booked for six weeks at the Alhambra, London, following the Folies Bergere (Paris) engagement next summer. Jenie Jacobs of the Casey Agency fixed it up.

Herbert Jerome Dennison, alleged to have been a magician on the stage at one time, was arrested this week on suspicion of having wantonly murdered two children, each six years of age, by shooting.

William A. Dillon is playing at the Orpheum, Cincinnati, this week instead of McMahon and Chappelle, who came on to New York from New Orleans, missing a wire assigning them to the Cincinnati house.

Charlotte Townsend has commissioned Mark Smith to write a sketch for her vaudeville reappearance. She recently returned from South America, where she went in a successful search for improved health.

Mabel DeYoung has given up her stage career, temporarily, to become private secretary to Jos. Schenck, general manager of the Loew Enterprises. Miss DeYoung played on the Schenck time. She's satisfied.

Marie Rossley, of the Rossleys, has so far recovered from an attack of pneumonia that she expects to be able to resume playing next week. During her illness her daughter, Bonnie Rossley, replaced her in the act.

From Copenhagen, Denmark, Jenie Jacobs has received 45 "green certificates" to add to her collection for the purpose of trimming the United (Cigar ... Co.) of an automobile. Miss Jacobs is now only 48,615 certificates shy.

Billie Ritchie, of the "Vanity Fair" show says he escaped falling a victim to a confidence game for $10 through a detective casting his orbs over the operator at work, when the latter fled, leaving a hay filled pocketbook behind him.

Jack Gardner is not playing at the Orpheum, Yonkers, this week. His intention, regarding vaudeville, is a secret now. Lynn Pratt and Co. in Sewell Collins' "Blue Danube," with new support, have taken the open place to "break in."

Edith Muir, Hubert Bartlett and Co. are English people, who have a piece called "The Collar Stud." They are over here on "spec," and Jenie Jacobs, of the Casey Agency, is out for the opening date, perhaps a "Sunday" at the Fifth Avenue.

"The Star Bout," with Eddie Graham opened at the Star, New York, for the first three days of this week. On February 21, the act commences a tour of the Sullivan-Considine Circuit. The other "Star Bout" act has been booked for the Morris time.

The attorneys for Bert Cooper and Valeska Suratt have agreed to settle Mr. Cooper's commission claim against Miss Suratt for one-half the amount asked. The action against Vesta Victoria by the same agent has been adjourned until about May 15.

The Finney aquatic act has been placed for the Orpheum Circuit, opening at the Majestic, Chicago, June 12. Casey did it. (Yackley and Bunnell sent a cartoon on "Casey Did It," which was promptly forwarded to Mr. Casey, who immediately became all swelled up over it.)

Glen Island, to the north of New York City, and just opposite Fort Slocum on the Sound, has been disposed of by the executors of the Starin Estate to I. Roth, who expects to return the island to its original scheme of a summer park. The sale price paid is reported at $600,000.

Clement De Lion, the billiard ball palmer, returns to this country to open on the Orpheum Circuit March 7, after playing a couple of weeks in the east, booked by Pat Casey. W. Passpart, the Orpheum's continental representative, placed the Orpheum time for the palmist.

Harry Leonhardt's Orpheum now building in Jersey City, has the wagons removing the dirt from the excavation labeled "Soil from the New Orpheum. Watch it grow." Though this is really B. F. Keith's stuff, Mr. Leonhardt claims to hold all the rights for Jersey City, it not having been used there previously.

M. Strassman is the attorney in actions against the N. Y. Taxicab Co. for injuries to the two young children of Mrs. Alice Brookes, a chorister in "The Jolly Bachelors." A taxi ran over the children on Jan. 20, while they were crossing Broadway from the theatre. One of the children takes part in the show.

Around March 1, after the present contract with the Morris Circuit expires, The Karno Comedy Co. will place its new act in readiness. It is to be called as in England, "The Dandy Thieves." Albert Weston, the present "drunk," will be the "Sergeant Lightning." About the same cast as at present with the company has been re-engaged by Alf. Reeves, the manager.

Billy Gould has lately made reference to acts which sometimes accept the opportunity of "pulling stuff" at Hammerstein's that would not be used elsewhere, and the impression this creates upon visiting managers to that house. We do not altogether agree with Billy in his opinion of that impression. Very few managers or their representatives but understand this, and it has become so marked that even reviewers have ceased to mention any instances of the kind. There's no manager who should not, if he does not, realize that Hammerstein's is located at the central corner of the world.

I. B .A. DIRECTORATE MOVES AGAINST INSURGENT FIRM

Serves Notice on Feiber, Shea & Coutant to Appear Before a Meeting of Stockholders and Stand Hearing on Charges Preferred.

Feiber, Shea & Coutant, who recently have done some of their bookings through other agents, were served on Wednesday with notice to appear at a meeting of stockholders in the corporation, and show cause why they should not be expelled from the agency. This action was decided upon at a meeting of the officers of the I. B. A., held on Tuesday afternoon.

Under the constitution Feiber, Shea & Coutant have twenty days in which to make answer. For this reason the stockholders' meeting has been set for Feb. 15.

Although nothing to this effect could be gleaned from the officers of the corporation, it is believed that should the stockholders vote to expel the firm, the directors will make an effort to collect the $1,000 bond filed by F., S. & C., having acted at the Tuesday meeting on advice of attorneys.

At the same conference of directors George Byrne was elected to the post of general manager of the I. B. A. When H. H. Feiber was forced out of that position, M. R. Sheedy was placed there temporarily, at the same time acting as president. Byrne was then office manager. Under his appointment to the new place he is given wide latitude in the booking of acts under "blanket" contracts. He may use his own discretion as to the amount of employment given an act, but Mr. Sheedy said that most of the "blankets" would be for more than 10 weeks, the custom of booking acts for a week or two at a time would be abandoned.

On Wednesday it was also announced that Victor Leavitt has associated himself with the I. B. A., and would book his outside parks from that concern's sheets. A new house in Niagara Falls, playing bills at a weekly cost of about $600 has been added to the I. B. A. string.

A BOSTON INDEPENDENT.

Boston, Jan. 26.

An affiliation between the National Booking Office of Boston and the John J. Quigley Boston Agency of the I. B. A. is far from accomplished.

There has been an important change in the National Booking Office, but affiliation with the I. B. A.'s Boston agency is not it. The National has been incorporated and is now the National Theatrical Booking Association. C. Wesley Fraser, manager of the former National Booking Office, is president of the new corporation. President Fraser says:

"We are not affiliated with Quigley or anyone else. We are running this office independently."

The way that I. B. A. story got under way was this: Last week Fraser was in New York and had lunch with President Sheedy of the I. B. A. A proposition was made and it did look rather good in some ways to Fraser. But he didn't clinch it. For one thing, he had to see his sister, Margaret M. Coogan, who is in the National concern with him. Fraser came back to Boston and nothing came of the matter.

"BARRING" IN PHILADELPHIA.

Philadelphia, Jan. 26.

The conflict between Taylor & Kaufman, local agents who book all but three or four of the local vaudeville and picture houses, and Fred G. Nixon-Nirdlinger, who manages the Park and People's, also devoted to this class of entertainment, continues to grow.

M. W. Taylor is open in his declaration that acts which play the rival houses will be barred from playing those booked by the T. & K. agency, and it is believed he is backed up in his fight by the United. It is reported acts are not notified if they play the two houses they will be placed on the "blacklist."

Just how either party can control the acts which play houses booked through various agencies is a hard question to solve. There have been acts which have played four or five houses here under four or five different names, their route not excluding the Keith house on Chestnut Street or the Palace and Victoria booked by William J. Gane. Nixon-Nirdlinger is standing pat, however, and declares there are enough acts now on the "blacklist" to keep him going as long as he cares to book them.

BROCKTON ORPHEUM CHANGES.

Brockton, Jan. 26.

The new Orpheum passed from the Belmont Amusement Co. at the close of the performance last Saturday, under a deal put through last week when a bill of sale of the property was made out to John L. Owens of this city, manager of the local Sheedy house.

The Orpheum remains dark this week, reopening next Monday, Jan. 31, with a new style of performance, not yet decided upon, but probably burlesque or stock. Manager Bishop, of the Orpheum, will continue with the Belmont Co., going to Providence, where he will be in charge of their general offices.

TAKES THE MILES' BOOKINGS.

Chicago, Jan. 26.

The Sullivan-Considine office has taken the New Majestic at Evansville, Ind., from the William Morris office, and Paul Goudron booked this week's show. In return the Morris office has taken the Miles Theatres at Minneapolis, St. Paul and Detroit and will commence booking them April 1.

The Empire at Des Moines, Iowa, played vaudeville, booked by Morris, for a week, but has discontinued for a time.

J. Bernard Dyllyn joined the "Gay Masqueraders" at Euson's, Chicago, last week, while Murphy and McGee retired from the cast of the same show.

CHANGE IN SUN'S BOOKINGS?

Chicago, Jan. 26.

The situation in the middle west is becoming more and more complicated every day. It looks as though the Western Vaudeville Manager's Association is making a strong play to corral all the small time around here. With the Morris office, not to speak of a dozen or more smaller agents who have their own string of houses, it seems hardly possible for C. E. Bray who is directing the move, to get his wish.

The latest report is that Gus Sun has decided to work under some kind of a booking agreement with the association. Mr. Bray, when questioned on the subject, refused to talk but showed some surprise upon learning the matter had leaked out. Mr. Sun spent a few days in town last week and paid several visits to Mr. Bray's office, but it is said that nothing definite has been settled.

New houses are bobbing up every day. As soon as the house is built the agents send their scouts out to land it. E. P. Churchill opened offices last week in the Adam's Express Building and will probably make a strong play for some of the small time around here. Owing to his former connection with E. D. Stair, of Stair & Havlin, it is thought he would handle the bookings for any house that firm may turn to vaudeville, but Churchill refuses to talk on the subject.

Despite that there are so many small houses it is next to imposible almost for an act to secure contracts for more than one week at a time. This is said to be caused by the new contract, providing for salary whether the act plays or not. The managers and agents are protecting themselves, and booking shows but a few days ahead.

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Erie, Pa., Jan. 26.

The United Booking Offices and the Gus Sun Agency have locked arms in conflict here. The United, through Jule Delmar, books for the Alpha, which recently increased its prices to 15 to 50 cents and made the place a two-a-day stand, while Gus Sun supplies the attractions at the Colonial.

Will J. O'Hearn and Co. were billed for the Colonial this week, but when the act arrived they refused to go on, claiming that the stage was too small to accommodate the playlet "A Romance of Killarney." Manager Cummins, of the Colonial, declares that pressure has been brought to bear upon O'Hearn through the powerful vaudeville agency in New York. The Colonial management thereupon applied to the courts to restrain him from playing at the Alpha until he had fulfilled the Colonial contract entered into through the Sun agency.

Manager Cummins made a public announcement from the stage Monday evening, declaring that O'Hearn had arrived in time to open at the matinee, and that his baggage had been seized as it was about to be transferred to another theatre from the Colonial.

O'Hearn declared to a VARIETY correspondent here that he would play at the Alpha next week. The matter will be given a hearing tomorrow (Thursday) before Alderman Scheer.

S. E. Abrams will manage Gala Park, New York, when the season opens.

JOE WOOD RESUMES.

Last Saturday afternoon Joe Wood had one desk, a partly painted sign on the window of 212 West 42nd Street and a house in Carmine Street "using one act a day."

On Monday Mr. Wood had at the same address all his office furniture previously located in the NYBO at 1358 Broadway, the full staff from that office, excepting Harry Leavitt and Dan J. Casey, while the reformed New York Booking Office, with Joe Wood at the head of it, was booking thirty weeks of small time, including the Fox houses.

The change came about over Sunday. Upon Woods' return from Chicago last week he found his former office and staff ensconsed at 251 West 42nd Street under the title of the Western Vaudeville Exchange. Mr. Wood made a demand for his furniture and an accounting. Many charges and counter charges between Wood and Leavitt passed.

On Monday Mr. Wood said he was in better position than ever, and a general air of satisfaction floated about him.

At the Western Vaudeville Exchange, which incorporated this week, Mr. Leavitt said he had turned over to Wood everything in the office, including the houses, wishing to make a fresh start. Seven weeks were reported by Leavitt on Tuesday. On Monday Dan Casey started "on the road" for business.

Harry Whitlock of the Wood office has added the Palace, Bound Brook, and Star, Hackettstown, to the books.

The new Tremont, opening Monday at 177th Street and Webster Avenue (Bronx) will have its first bill placed by the Wood office. Willard's "Temple of Music" headlines, with Goldie Rhinehardt and Co., Sylvan O'Neill and Co., Geo. B. Alexander, The Marshalls and Jeanette Enright. The capacity is about 1,200. Louis J. Beck is general manager of the company operating the house.

Mr. Wood has retained the name "NYBO," and Ethel Jacobs remains as his private secretary.

On Wednesday Mr. Whitlock agreed with Manager Hillinger of the Royal, Trenton, N. J., to furnish that manager twelve acts weekly to be divided among the five local theatres in that section controlled by him.

BRUGGEMAN'S HOUSES ON MARKET.

For several weeks past the two Empire Theatres belonging to A. M. Bruggemann, one each in Hoboken and Paterson, N. J., have been on the market. Vaudeville is now being played in both.

The asking price is reported at $285,000, with the condition that a purchaser takes the two.

Alexander Pantages, the northwestern vaudeville manager had the proposition under consideration but did nothing. Hoboken being too far from Seattle.

It is said that Dave Kraus would like to have the Hoboken house, when he could transfer the Eastern Burlesque Wheel shows into it. At the Gayety, Hoboken, where the burlesque attractions now appear, Kraus can not give Sunday shows excepting vaudeville, while at the Empire in another section of the same city, there is no objection by the authorities to burlesque.

SHUT "DEADHEADS" OUT.

William Hammerstein has issued an order that the "deadhead" list which had the courtesy of the standing room in the rear of Hammerstein's Victoria be suspended. No one is now permitted to pass the ticket taker without a coupon. The first night the order went into effect about forty people were "turned down."

At the Morris houses, American and Plaza, an order has been issued that all applications for free tickets must be made by mail. No cards will be recognized at the gate.

When Willie Hammerstein was asked about his new rule, he stated that the noise by the standups during a performance annoyed the occupants of the rear seats.

Percy G. Williams, who was standing near, said "Better look out, Willie. If you don't let them stand up they won't come in the lobby." That's Willie's only pleasure, to have a crowd about the lobby, who will "kid" and be "kidded," particularly Doc Steiner.

Upon it being suggested to Mr. Williams that if the "bunch" left the Hammerstein's they would go to the Colonial, Mr. Williams replied, "Let them come. I'll be glad to have them."

Edward L. Bloom, Morris' general manager who issued the order for mail applications only, has also directed that no free tickets be given to anyone without a written order for them.

The Monday matinee at Hammerstein's, back of the orchestra, presented a forlorn appearance. No one hugged the walls excepting those who paid to see the shows. They were very quiet, and the hum of "deadheads" criticising the show was not heard.

Jesse L. Lasky has brought in his "Fat Men's Club" for an overhauling.

THE REID SISTERS.

These clever girls are now making their second tour of the MORRIS CIRCUIT, this week at the PLAZA, NEW YORK. They are booked for the rest of the season. Presenting a clever acrobatic dancing number, it has won success for them.

COMPLAINS AGAINST AGENTS.

There are several complaints involving artists pending before Commissioner of Licenses Herman Robinson, of New York, and it is expected that he will commence to hold hearings on some of them by the end of the current week. He has only recently taken office and the work of hearing complaints has been delayed until he became familiar with his new duties. The commissioner has made a deep study of theatrical affairs and it is expected that he will handle complaints in that department personally instead of turning them over to his deputy.

Complaint has been made by Clifford and Clifton, the vaudeville team, against William H. Stanley, 250 West 42d Street. It appears from the testimony of the act that the agent sent them to the Globe Theatre, Jersey City, and after working they failed to receive salaries.

Walter Jennings complains that Sam Meyers sent him to the Clermont Theatre, 73d Street and First Avenue, without having proper authority from the manager of that house to book.

The Pat Casey Agency is also the subject of complaint. Fred P. Russell alleges that Casey booked the act in the Hudson, Union Hill, N. J., and the salary paid them was $50 short. Asked as to the matter Mr. Casey said he had booked the act for the Hudson, but that when it played, substitutions had been made in the company, in violation of agreement.

BARRED BY THE KING.

A news cable from London states that Lady Constance Steward Richardson will no longer be welcome in court circles. The King has ordered her name stricken from all court lists because she is displaying a series of barefoot dances at the Palace. Her Ladyship collapsed when the royal command was given her and forthwith tried to break her contract with Manager Alfred Butt. Such action, she was informed, would not make amends. She is receiving $1,000 per week as solace, according to reports on the size of her contract.

ADVANCING VAUDEVILLE.

The Alpha, Erie, Pa., booked from New York by Jule Delmar, of the United Offices, which started its vaudeville career a few months ago with popular prices, has increased the cost of its bills to $1,400 a week.

The bills formerly cost only a fraction of this.

MOE MARK SATISFIED.

Lynn, Mass., Jan. 26.

The Lynn Theatre will not be given up by Moe Mark, the present lessee, according to that manager, who also operates the Comique in this town.

Mr. Mark says that the only possible change there will be at the Lynn Theatre is to play big bills twice daily, and secure the programs from the Morris Circuit.

Valeska Suratt, although programed, was out of the bill at the Fifth Avenue, both performances last Sunday. The night show comprised new acts for its first five numbers. It is understood that Miss Suratt will not play the Greenpoint booking for next week.

EVANSVILLE WOKE UP.

Evansville, Ind., Jan. 22.

They just woke old Evansville up, that's all. The waiters at the Vendome said they had never stayed up so late before. Everybody went the limit because the Mayor of the town and the Chief of Police had presented Eddie Leonard with the keys of the village.

It was Eddie's and Mabel Russell's (Mrs. Leonard) first wedding anniversary. They went to it right. All Evansville got up and dressed, standing around the hotel doors after the show folk returned from the theatres. There hasn't been so much excitement in town since the trolley car tried to beat the locomotive across the railroad tracks in '99.

Mr. Leonard presented each of the twenty guests with a menu card, saying "It all goes, and the roof doesn't stop it." Then one of the Field brothers asked a waiter for some poached eggs. Mr. Willard, of Carson and Willard, said to the other brother (confidentially), "Say, tip that brother of yours that this is a regular party, and poached eggs don't go. Tell him to think of something swell. This is Leonard's wedding anniversary, and we'll slip it to him good."

Fields replied, "Don't blame the poor kid; he was never to a scamper like this before," and the order was changed to ham and eggs. Eddie again changed it to squab, Julienne potatoes and a pint of the wet stuff. When it appeared the Fields boy fell off his chair in fright.

James H. Cullen and wife, Willard and the Fields brothers broke out some entertainment. Mr. Leonard had to sing his own song, "Ida," just as Mabel told him to.

When the noise quieted down the Evansville neighbors hung around the hotel until daylight talking about "the grand times those actor people have."

CHANGES IN 'WHITTINGTON."

Providence, Jan. 26.

The two weeks spent by "Dick Whittington" in Boston brought about many changes in company and production. Quite a different show from the New Haven premiere is on view at the Opera House for the current week.

The "Bird Ballet," at the Hippodrome a couple of seasons ago, has been interpolated and many of the scenes have been switched around.

Post and Russell retired from the cast Saturday night in Boston, along with Laura Guerite who created the name part. Gaston and Green (formerly with "Algeria") joined Miss Green to replace Miss Guerite, and Billy Gaston to fit into one of the Post and Russell roles. Twelve chorus girls retired in Boston and twelve more will depart at the end of this week. Regardless of changes and dissatisfaction in the company, the Boston engagement is said to have been highly profitable.

PLAN $200,000 IMPROVEMENT.

Architects were in New York this week inspecting the immense grandstand at Belmont Park, with a view to making a copy of it for the Trenton State Fair Grounds (N. J.). The grandstand in the latter place was recently destroyed by fire and will be rebuilt.

It is also planned to build an automobile track outside the present circle. This will cost $200,000.

JURY OUT ON MURDER CHARGE.

Wilkes-Barre, Pa., Jan. 26.

George L. Marion, of 217 West 39th Street, New York, former actor and advance theatrical agent who slew his common law wife, Frances Brooks, in the office of the chief of police in this city on the night of Aug. 20, 1909, is today awaiting the verdict of the jury which will decide whether he shall hang or be judged insane.

Marion was placed on trial last week and a strong case made out against him, the prosecution showing by his statement an hour after the murder that he had deliberately planned the crime for which he is now waiting the verdict.

Theatrical men from all parts of the country who knew him in the olden days came to his assistance within the two weeks preceding the trial with the result that expert counsel was engaged, and with all the odds against them they made a hard fight to show that he has been mentally unbalanced for years.

The crime for which Marion was tried was one of the most astounding in the history of the county. He was a theatrical agent living in New York, who for seven years past had been living with Frances Brooks, of Zion City, Ill. During the summer he sent her to Blairstown, N. J., to live, while he plodded along in New York. One morning he received word from the little country boarding house that she had left and with her a foreman of a railroad gang named James Brooks, who resided at the same place. Infatuated with the woman Marion followed them by means of their train check tracing them to Stroudsburg, Pa., where he ascertained they had been married, and then to this city where for several days he lost all track of them.

When Brooks and the woman reached Wilkes-Barre they secured apartments in a Jackson Street house. The next morning Brooks went out. That was the last seen of him. The woman left stranded in a strange town appealed to the chief of police for work and he secured her employment in a local hotel. Later the woman told her story to the police chief with the result that he got into communication with Marion and informed him that his wife was in the city, and that if he would come on a reconciliation might be effected.

Marion arrived on an evening train, went to the chief's office, met the woman, embraced her and then asked the chief to step outside a moment while he "fixed things up." What happened then will never be known, but it is believed that Marion asked the woman to go back with him and that she displayed the marriage certificate. A minute after the chief closed the door behind him four shots rang out, and when the police official rushed into the room he found the woman lying dead on the floor, while Marion stood over the body.

When asked to make a statement the prisoner declared that he was born at Atlanta and had started in the show business thirty years ago under Jack Haverly, etc., afterward playing with Primrose and West and Al G. Fields, retiring from the minstrel business to accept a position as advance man for melodramatic companies playing three-night stands.

Marion never played any vaudeville engagements.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Jan. 18.

Alfred Moul, managing director of the Alhambra, is reported quite ill at his home in London.

A report is around that a new legitimate theatre is to be built on the site now occupied by the Queen's Hotel, situated next to the Empire, in Leicester Square, London.

A large moving picture theatre is building rapidly opposite Daly's, Leicester Square.

The Great Lafayette has been booked for the Coliseum for the month of March this year.

Everyone is guessing the circuit that has held back agents' commissions and not settled since around last February. Over here it is customary with most of the circuits to hold the agent's commissions out of the salaries each week, paying the agents in a lump sum every month or so. One circuit, it is said, never came through with the commissions, and some of the agents are worrying.

Celest, who was at the Bedford last week, leaves next week for a tour of the continent.

After a few denials in the newspapers, it has finally been found that Sarah Bernhardt will positively appear at the Coliseum, the date being given out as September, 1910. Marinelli fixed the engagement.

Jan. 11 was the last night of the Middlesex hall, celebrated by most of J. L. Graydon's friends, who gathered there to spend this night with him. The old landmark has been a historic resort. The "chairman's table" was brought out, and it will probably be the last that will be seen in London. Representatives of all the circuits and agencies were present, as well as most of the prominent professionals. A female wrestler called Corrina was the star attraction of the Middlesex for its last week.

The London Hippodrome Ball takes place today. It is managed by Messrs. Trussell and Miller, of the Hippodrome.

Fields and Lewis worked last week for Harry Day at the Palace, Bristol.

In spite of opposition at the Bedford, Camdentown, the management put one over when it lowered the prices a little and brightened up the bills there. Last week, with "Paradise Alley" as the big attraction, the hall did a tremendous business. "The Alley" show is getting away in good shape, with the lead taken by Vera Crackles, a little English girl, who has the Yank idea of a soubret.

The Belleclair Brothers, on the Stoll time, were surprised to learn they would change their name at the beginning of next season. The boys declare that their present name will stay by them for quite a while yet.

Dan Thomas's Pantomime showed last week at the Richmond Hippodrome for one of its week stands. It is very interesting to watch this performance, no more or less than a mild burlesque show, to make the women and children laugh. And laugh they do. The cat, of course, is always the big laugh, and along with a lot of "rough-house" the show has the house screaming all the time. One very funny item was the introduction of a bunch of local girls into a scene they called a "ballet." Great idea, this local ballet thing, for all the relatives of the proud kids drop in some during the week. There must be some awful rows among the neighbors.

A story has just reached London saying Sam Lloyd has resigned his position as managing director of the Glasgow Pavilion.

Millie Payne, to have played Walthamstow, was slightly ill, but is at the Tivoli this week. Though Miss Payne has been in the West End many times before, this is her first Tivoli engagement.

The Salambos, at the Drury Lane, claim the London playing record, with a run of four years solid without a week lost.

At the Bedford, at the second show on Thursday evening last week, a "talking head" called "Simeon, the Seer," became tongue-tied and refused to speak. The fellow working the show explained that in bringing the head onto the stage he must have jarred the works, and the curtain came down with a thud.

Lew Lake put on a new act last week at the Surrey, calley "King Nobbler." It seems that through pathetic bits in his other sketches going over well, the comedian is thinking of becoming a dramatic actor. A very good thing for Lake to do is to stick to comedy.

A corking good "strong act" shown at the Surrey last week, called The Five Cliftons. Four men and a girl make up the act. The Cliftons, new in this country, ought to have little trouble in securing all the time they want.

There was also an act at the Surrey called "Lew Lake's Buster Browns." The "Buster Brown" probably conveys lots of things to people, but this time they put on a singing and dancing act composed of boys in the brown "coon" make-up. The act is long drawn out, though some of the dancing should pass. The "harmony" is very much out of place.

Michael Nolan, a very popular music hall comedian, died in London last week after a very long illness.

There are some funny things to be seen at the Surrey. Every so often a young fellow will get a week there and come on as a magician. One last week had all the tricks advertised for a dollar, though this fellow didn't have a dollar's worth. Another act was Mabel Thorne, a chorus singer, who had her whole family (kiddies" included) in a box to sing her choruses with her. Mabel needed something like that.

Phil and Nettie Peters and their son, Phil, will sail for South Africa to play for Sydney Hyman. They wil put on a three-act.

The Hiatts are playing the Duchess Balham in conjunction with the London Pavilion this week. Jessie Hiatt is quite recovered from her roller skating accident.

At the Drury Lane Pantomime of "Aladdin' this year the very big stage production is shown as usual. The large stage is used to great advantage by the producers, and every scene seems bigger and more beautiful that the one preceding. Wilkie Bard, of course, is handed the "fattest" comedy part, with George Graves a very close second. Bard would be funny anywhere, and he has little difficulty in establishing himself as a great panto comedian. Graves, who hails from musical comedy, shows himself great on the impromptu work, handing out a laugh a second. He delivers a couple of monologs that would make many a front-cloth artist long for the name of the author. Graves is a valuable addition to the Drury Lane cast. George Ali as the dog was a laugh every minute he was on, though. The audience would like to see just about twice as much of him. The Salambos, with their electrical act, are also cut down, probably due to the time the big show takes up now, but what they do has everyone wondering. They did a short specialty that was just long enough to see what kind of an act they could do. Maie George, who played "Aladdin," showed up to good advantage in the part until it was time for her to sing, but even then the good-natured Lane audience liked the numbers she did. Ida Rene has practically nothing to do as the Princess, but was very much liked. Truly Shattuck has very little to do also, and she suffers through this. But Truly looked fine, and this is about all expected of girls who play the boy parts. The pantomime is good to look at. It has gotten away from the political fun, and this makes it better for all. Perhaps the most objectionable part of the show was the three or four advertising "gags" used by members of the cast. In one instance one was greeted with a groan from all parts of the house. It would be an excellent idea to cut all this out and give a regular show all through. Business this year should make a record.

FROM UNITED TO I. B. A.

The Independent Booking Agency gave Mr. Quick, a cartoonist, 35 weeks of its time. The route started last Monday. Paul Sanders did the I. B. A. booking.

Quick is said to have canceled several weeks on the United time for some reason or other.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The seventeenth of a series of Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Jan. 25.

Dear Mike:—

Well, them elephants got here at last and I am sorry you sent them, for they kept me riled up all the time. They got here Sunday and put up at the Livery and half the people in town seen them for nothin'. I thought they would bring a tent along, as all the elephants I ever seen was in a tent, but they went and put up at the stable and Ed Wackhorse charged a dime apiece to let folks in to see them, and the barn was crowded all day Sunday. It cost me $6.75 for lumber to brace up the staging and then I had to put a lot of planks on top or their keeper said they wouldn't go on it. We couldn't get them in the back way or the front way, either, so we had to take them through the candy shop next door and tear a big hole in the side of the theatre and take them through the audience and get them up on the stagin' on skids. When we took them through the candy shop the big elephant they call Zip gobbled up half a bucket of gum drops, and while they were prodd-in' him with a hook the little one backed into the peanut roaster and smashed it. While the fuss was goin' on a lot of people walked into the show without payin'. The candy shop woman was awful mad, she don't like me anyhow, because I sell pop corn in the audience and don't buy it from her.

They was the worst behaved beasts I ever seen. While they was performin' on the stage one of them tore a big piece out of my wood scenery to smack the flies off his stomach with. Another one reached in the women's dressin' room and grabbed a lot of paints and grease and threw them at the fiddlers.

I didn't begin to do as good business as the week Guppy and Fogg was here. Most of my customers stayed in the street to watch the elephants come in and go out again. I don't know what you wanted to send four of them for, when one would have been plenty for here. They cost more than twice as much as all the rest of the show and broke up a lot of stuff besides. I don't never want no more elephants.

The rest of the show wasn't so much account, either. Thomas Tousley, the jumper, broke a chair and I charged him three dollars for it. He wouldn't pay it, so I will keep it out of your commission fee and you can collect three dollars from him, or else not give him any more jobs. I wouldn't care so much, but I just paid a dollar for at the second-hand store.

Chas. Springold, the rapid-fire amuser, took right good and the newspaper man said he would be first-rate if his grammar wasn't so loose, so I thought I would watch him and tinker up any mistakes he made. I know I don't always spell things the same way, but I always was a good grammar man. I watched him close and the only slip he made was when he said "he didn't used to" which he should have said "he usent to." I didn't bother him about such a little thing. That newspaper man is too finicky.

I can't tell you any more now, as I am out of writing paper and must watch my chance to get some more from the hotel.

Adam Sowergay.

WOMAN IN VARIETY
BY THE SKIRT.

If you want to know how it seems to be stranded on the Fordham Road with a punctured tire ask Al Sutherland.

Mlle. Trombetta (The Trombettas, Colonial) wears a very handsome soubret costume in white over pink, embroidered in gold, silver and coral.

At the Colonial Adelaide is wearing some beautiful clothes. Her first is a dream in white braided in shirred pink ribbons with underdressing of pink chiffon. A baby doll number was well dressed in white robe over blue. This was followed by a white, braided in silver, with a sash of brilliants. One thing about this little dancer, she isn't stingy as to ruffles. Everything worn has such a spic and span look. The four girls should learn to put their stockings on properly. At the Monday matinee their hosiery was all bagging at the knees.

I hear that Marjorie Bonner of "the Follies" has retired from that company for a very motherly reason.

Five hundred dollars and a diamond locket containing eighteen diamonds were the emoluments received by Alice Lloyd while in San Francisco for appearing at the residence of Mrs. J. J. Mack before Frisco's "400." From all I hear Alice has been doing wonderfully well all over the west and I'm glad of it.

The show girls in "The Arcadians" with their gorgeous gowns put the principals in the shade. The six creations these girls wear in the first act are marvelous. The most stunning gown is worn by Vivian Blackburn. It is a green very much the shade of VARIETY'S cover, and has a deep band of navy blue just below the knees. There are also a white with black stripe, a green and brown, a gray chiffon, rose and tan and blue and Persian. The most striking evening gown worn in the last act was of pink, a knee sash of light blue and over this navy blue chiffon. Straw hats were on the heads of all. Julia Sanderson, in a white chiffon with green belt, looked very pretty. Her pink gown was severely plain but most becoming. Connie Ediss' first dress, a heavy white lace over coral, was very showy. Miss Ediss' green gown in the last act was very beautiful.

All the principals of the "Gibson Girls" are good dressers, especially Josephine Barrows and Louise Palmer. La Veola made a stunning widow. In the first part Miss Palmer wore a red headdress which did not go well with the violet dress. Miss Barrows' handsomest costume was red satin with a shawl effect edged in gold fringe. In the olio Mae Burke looked very well in a dress of gold and silver. The chorus dressed well in their many changes, but I can't forgive one for chewing gum in the "horse" number.

Frank Vincent has passed through the final operation for the removal of adenoids which interfered with his breathing apparatus.

BILLY GOULD IN BUFFALO.
BY WILLIAM GOULD.

Buffalo, N. Y., Jan. 26.

I must tell you about that German team I saw in New Orleans in a moving picture house. Their names are "The Watsons" (father and son). The father does the comedy and the young fellow plays "straight." The son starts to tell about the farm and the old man interrupts him, as follows:

Old Man—I'll tell you one thing and it ain't two.

Young Man—What?

Old Man—Three (No laughter from the audience, so the old man with a severe look says "Too deep. Too deep." Son continues to talk about the farm and the old man lets go the second barrel by saying: "There are two things I can't eat for my breakfast."

Son—What is "those?"

Old Man—Dinner and supper. (Still no appreciation or recognition from audience.) "Are you asleep or are we telling them too fast," the old man asks. Son continues to rave about the farm, and the comical cuss lets another load go as follows:

"What is the best way to raise cabbage?"

Son—I don't know. What is the best way to raise cabbage?

Comedian—With a knife and fork (audience still refuse to be entertained) (old man to leader) Over their heads; it's over their heads.

Son—You don't know what gratitude is. (Tells gratitude story, finishing with: "I went into the ditch, picked up the little calf and placed it by the mother's side, and the old cow was so happy she licked my face and hands with gratitude.")

Father—That wasn't gratitude. The cow thought she had twins (audience still minding its own business). "We'll have to go back to the old stuff to please you guys," remarks the father. They finished their act tearing tidies.

McIntyre and Heath are having a new act written entitled "The Georgia Minstrels." You will hear from these two kids after they have been together a month or two.

The best way to secure an audience with a manager is over the phone. Managers will hate me for giving out this tip, but I can't help it. I'm working for the Bell Telephone Co. (It's my side line.)

There is no truth to the rumor that Ted Roosevelt will play the Williams houses under Arthur Klein's direction.

The Washington insurgents are trying to discharge Cannon as Speaker in the House of Representa-thieves. We will hear the report later if some one does not mix our sleeping powders.

To please the western soubret I will mention some female artists this week: Maggie Cline, Bessie Wynn, Hetty King.

I have done every known mean trick to this paper—but write poetry. This is in the form of a threat. Hush money sent to me should be made out—"to bearer."

Will not return to Broadway Street until next June. All aboard.

OBITUARY

John Wiggins, son of the late W. Enoch ("Pop") Wiggins, partner in the firm of Wiggins & Moore, died Monday in the Seneca Hotel, Rochester, N. Y., after an illness of five weeks. He left New York Dec. 3 in order to attend the opening of the new Rochester house promoted by his firm. Two days after the successful opening he was suddenly stricken with typhoid-pneumonia. Mrs. Wiggins, his mother, was summoned to his bedside and remained with her son until the end. James H. Moore also remained in Rochester. John Wiggins was thirty-five years old and was born in Detroit. It is estimated that he controlled about $1,000,000, which will revert to his mother. The body was shipped to Detroit Tuesday morning and interment was made in the latter city. Beside the mother a brother survives.

John T. Fynes died at his home in New York, Jan. 21, after a lingering illness, death resulting from cancer of the stomach. He was a brother of J. Austin Fynes and began with him in the newspaper business in Boston, where he was born and raised. When J. Austin Fynes became associated with B. F. Keith's enterprises he secured for John T. the position of local manager at Keith's Theatre, Providence, when it was playing combinations. John T. remained with Keith until Austin went with F. F. Proctor as his general manager. Then John T. became local manager of the Twenty-third Street. He has remained in the employ of Mr. Proctor, and subsequently with Keith & Proctor, ever since. He at one time acted as general press agent of the Keith & Proctor theatres and finally was made general manager of Keith & Proctor's moving picture interests in New York. He has been absent from duty for over six months.

Ezra Kendall, comedian and monologist in vaudeville, died in Martinsville, Ind., Sunday, from a cerebral hemorrhage. He cancelled his tour in "The Vinegar Buyer," in the west, returning to his home in Cleveland. Later he entered the sanitarium in Martinsville, hoping to secure relief. He was born in February, 1861, and before going upon the stage was a newspaper man in New York. In 1887 he married Janette Dunn, sister to Arthur Dunn, the comedian. They had six children. Kendall was a past "Big Chief" of the White Rats.

Mrs. Carrie M. Beecher (Beecher and Maye) died Jan. 21 at the Columbia Hospital, Chicago. She suffered a relapse after an operation. The deceased was 26 years old, and had been married to Will S. Beecher for five years. For two years they played in vaudeville, before that having been with dramatic companies. Interment was made at Mrs. Beecher's late home, Bridgeton, N. J.

Joseph Wheelock, Jr., died in Phoenix, Ariz., on Jan. 22 of tuberculosis. The deceased was about thirty years of age and one of the most promising of the American light comedians before stricken with the malady which compelled him to seek restored health in Arizona.

Arthur Khërns, the German comedian, died at Chicago Jan. 23. His last engagement was with "The Star and Garter Show."

Lotta Faust, the musical comedy star, died Tuesday morning in Dr. Bull's Sanatorium, New York. She had undergone an operation and afterward contracted pneumonia. Miss Faust first came into prominence during the run of "The Wizard of Oz." Before that she had been a player of small parts in musical comedy.

Joseph E. Whiting, a veteran actor, is dead. He was a member of the Viola Allen Co., and died last week during the Toronto engagement of that organization.

Lieut. J. J. Dunn, the New York detective who placed the "dead line" of the financial district at Fulton Street years ago, died on Sunday after fifty-three years of police service, having retired a short while ago. He was the father of John J. Dunn (Dunn, Francis and Co.).

On Jan. 6, **William P. ("Pidgey") Fay** died of diebetes at his home in Brooklyn. His remains were taken to Philadelphia for burial, Jan 8.

Charles E. Dobson, the veteran banjoist, died Jan. 18 at the age of 71 at 273 Eighth Avenue, New York. The deceased had played and traveled all over America and Europe, and was a famous minstrel in his time.

Dodo Florence, son of Zella Florence, of the American Florence Troupe, burned by an explosion of gasoline at the home of relatives in Kansas City, Jan. 9, died three hours after the accident. His mother was appearing with the act in Jackson, Mich., at the time.

After being discovered in an unconscious condition in a room in the Madison Square Hotel, Sixth Avenue and Twenty-fourth Street, New York, last Thursday morning, Jan. 20, J. Fred Lees, manager of the Colonial, Lawrence, Mass., died in Bellevue Hospital, as a result of cerebrial hemorrhage, to which he had been subject for several years.

Indentification was made by D. F. Hennessy and Frank Jones, substantiated by papers found upon the person, together with a watch which was inscribed in his name as a present from the Colonial's employees. He died without regaining consciousness. The remains were taken to his home for interment.

FARGO AN ORPHEUM STAND?

Fargo, S. D., Jan. 26.

Arrangements have been made for the reconstruction of the Fargo Mercantile Company's building into a theatre, and the report is that the Orpheum Circuit will have the house. Two men who were introduced as representatives of the Orpheum Circuit were here last week, and leased the building. Local capitalists have taken stock in a company formed.

INTERNATIONAL FILM CO'S. REPORTED CHANGE OF HEAD.

Murdock Said to Have Quit and His Position Assumed by James B. Carragien, of St. Louis, Who Has Been Known as an Exchange Man. The Independents in Convention This Week.

There will be a special meeting of the executive committee of the National Independent Moving Pictures Alliance held tomorrow (Saturday) at the Imperial Hotel, New York, when it is expected that the resignation of J. J. Murdock, as president of the alliance, will be acted upon and accepted.

One of the members of the committee forecasts Mr. Brulatour, American representative of the Lumiere Cinematograph Co., as Mr. Murdock's successor.

Stories have been printed that Mr. Murdock has disposed of all of his holdings in the International Co., of Chicago, but they are not confirmed.

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St. Louis, Jan. 26.

It is reported here that James B. Carragien, owner of the Co-operative Film Service company of St. Louis and a moving picture theatre here has acquired the International Producing & Projecting Co. of Chicago.

Carragien's local manager could not confirm the report but stated that he knew Mr. Carragien was negotiating for the projecting concern. It has been known as "the Murdock concern."

FILM MEN CONVENE.

Friday and Saturday of this week the Film Service Association meets in its annual convention at the Imperial Hotel, New York.

As the Patents Co. does not recognize the association in an official way, it is presumed that the meeting will have little importance aside from the assemblage of film renters from all over the country in social session.

A. G. Gillingham, of Grand Rapids, is president of the association; Wm. Stiner, of New York, is vice-president, and Herbert Miles, New York, is secretary. The present organization is the sequel to the old association which was disbanded last fall, when the Edison-Biograph combination got things running to suit themselves.

Invitations have been extended to all of the licensed manufacturers, and they will undoubtedly be represented at the cafe sessions of an unofficial nature which usually result from these "talkfests" of film men.

PHOENIX SUSPENDS RELEASES.

The Phoenix Film Co., one of the Independent manufacturers, has decided to abandon the release of films for several weeks, following their last shipment, on Jan. 20. Extensive alterations now under way in their plant have caused this decision, as stated in the announcement. They state that the action is entirely voluntary and "is not caused directly or indirectly by the Motion Picture Patents Co. or any other interests."

EXPERTS REPORT ON FILMS.

Clarence Hall and Walter O. Snelling have made their report to the insurance people on the motion picture film hazard, based on tests conducted on behalf of the Structural Material Division of the Geological Survey. The investigation was prompted by the explosion and fire which destroyed a Pittsburg rental agency's stock of films and ruined the building which the company occupied.

The report is technical in detail and fills more than two newspaper columns. In brief it demonstrates that the danger lies not alone in the low temperature at which film ignites, but in the accumulation of very explosive gases which results from the decomposition of films in storage. It is declared that pyroxylin ignites at a temperature so low that contact with the bulb of an ordinary electric light globe for only a few moments, under favorable conditions, will furnish sufficient heat to cause ignition.

The scientists' definition of "films" reads thus: "Motion picture film consists of a thin ribbon of pyroxylin plastic, upon one surface of which a photographic emulsion has been spread. The usual width of the film is 3.45 centimeters or 1 11/32 inches. The transparent basis upon which the photographic emulsion is spread is a thin layer, frequently, but erroneously, referred to as 'celluloid.'"

The manufacture of film is conducted by but few companies. The experts estimate that one firm (Eastman Kodak Co.) has a capacity of 500 miles of film a day, equal to 2,500 reels of 1,000 feet each; a total daily production of 12,500 pounds of pyroxylin.

The recommendations in regard to the storage of films included advice to use heavily protected electric lights, eliminating entirely the use of gas, in mantles or otherwise, candles or lamps, in vaults or near vaults where films are stored. A vent pipe, leading to the open air, is also recommended. Steam or hot water heating apparatus should not be placed within a vault or room where films are stored.

The experiments proved that film is a most dangerous proposition, and no amount of caution in handling or exposing the film to any heating agency can be considered excessive. The dangers to which operators of machines are constantly exposed, should be lessened in every manner possible, and operators, in self-interest, are warned to exercise the greatest caution in performing their duties.

A. J. Ellis, representing the Warwick Trading Co., is expected in America next week to look the situation over in the interest of the London firm of film dealers.

DON'T WANT "KID" FILMS.

What looked like a good business move on the part of the Kalem Co. in producing films especially designed to interest youngsters, has died almost a-bornin.' Last Friday they made their first release, "The Magic Flower," and on Feb. 4 "The Little Old Man of the Woods" goes out as their second and last children's film. They have a third manufactured and ready for the market, but that will be charged over to profit and loss. The exchanges put the kibosh on the Kalem scheme, by declining to order out enough of the films to make the scheme profitable.

This decision was reached by many of the rental agencies before they saw one of the films, and it seems likely that the exhibitors themselves have had little to say in the matter. Whatever the exhibitors' opinions might be makes no difference whatever, for the rental agencies have things to a certain extent their own way under the lease of life which the Edison-Biograph combination gives them; the exhibitors who actually deliver the goods to the public have nothing to do but come across with "that $2" weekly.

GAUMONT COMES OVER.

Gaumont, the French manufacturer, represented in the Patents Co. by Geo. Kleine, has arrived in America to look after his interests in the United States and Canada. While he is here the developing plant which his firm has established in Flushing, will probably be put in operation.

KALEM ADDS ONE.

The Kalem Co. will add one more reel to its weekly releases, making two, on Feb. 2, Wednesday and Friday having been assigned as their release days after that date. On Feb. 18 the Vitagraph Co. will add another reel to its weekly output, their release days thereafter being Tuesday, Friday and Saturday.

CHANGE IN FILM IMPORT CO.

C. M. Freeman, who has been treasurer and general manager of the Film Import & Trading Co. since its reorganization, has been retired from that position by the vote of stock, and succeeded by Max Marks. J. E. Moshiem continues as president, and Chas. Freidenberg is still the vice president.

With the change, developments show that the deal which Frank Talbot, of St. Louis, was supposed to have concluded for the handling of the Film Import products west of the Mississippi River never quite reached a culmination.

The Picture Garden Theatre Co. has been incorporated at Syracuse, N. Y., with a capital of $1,500.

The application of Felix Reich for a license to conduct a vaudeville agency has not yet been acted upon by the license commissioner, but will be within a week. The application was made to the former commissioner, but was delayed for hearing, a protest against its granting having been made. Commissioner Robinson, just appointed, will make the decision.

The Garden City Trio (O'Neill Bros. and Walmsley) have closed with the "Empire Show" to make a tour of the Orpheum Circuit, opening Jan. 30, booked by Max Hart.

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVENUE:
Dennian Thompson
Andy Rice
Six American Dancers
Three Keatons
Robledillo
Mignon
Camille Trio
Juggling Bannons

HAMMERSTEIN'S.
Lionel Barrymore.
McKee and Phyllis Rankin
Lillian Shaw.
Stuart Barnes.
McKay and Cantwell.
Fougere.
Bersac's Circus.
Griff.
Elcota.
Martin and Francis.

COLONIAL.
Dr. Herman.
Nat M. Wills.
"Dinkelspiel's Christmas."
"School Boys and Girls."
Selma Braats.
Lyons and Yosco.
The Holloways.
Ila Grannon.

AMERICAN.
Fred Niblo.
"The Star Bout."
"Those 3 Fellers."
Rinaldo.
Paul's "Juggling Girls."
"5 Mischiefs."
Spellman's Bears.
Honey Johnson.
Cordua and Maud.

PLAZA.
Severin.
Juliet?
Rafayette's Dogs.
Lamb's Manikins.
Hall and Earl.
Two Roses.
Gertie LeClair. (1 to fill.)

FULTON.
Rice and Cohen.
McMahon and Chappelle.
"Divine Myrma."
Terry and Lambert.
"The Balloon Girl."
Sam Stern.
Keogh and Francis.
Tambo and Tambo.
Brooks and Vedder.

ORPHEUM.
Emmett, Corrigan and Co.
Williams and Van Alstyne.
Adelaide.
Herbert Clifton.
Hawthorne and Burt.
Apdale's Animals.

ALHAMBRA.
Gertrude Hoffmann.
Simon and Gardner.
James Thornton.
Mr. and Mrs. Jimmy Barry.
Harvey-De Vora Trio.
Rex's Circus.
Ben Ali's Arabs.

BRONX.
"Paris By Night."
Murphy and Nichols.
Exposition Four.
Maurice Freeman and Co.
Jones and Deely.
Duncan's Collies.
The McGregors.
Trombettas.
Four Huntings.
Harry DeCoe.

CINCINNATI.

COLUMBIA.
Doolin and McCool.
Mary Norman
Gordon, Eldrid & Co.
Three Bounding Gordons.
Julius Tannen.
Stanley and Morris.
Luciano Lucca.
The McGradys.

ORPHEUM.
Four Mortons.
Cliff Gordon.
Maude Odell.
Quaker City Quartet.
W. S. Harvey and Co.
Sandor Trio.
Altmont and Dumont.
Jones and Grant.

Barney Myers left New York late this week for Atlantic City where he will remain until he has recovered his health.

Joe Palmer has left the sanatorium at Muskegan, where he has been a patient. Many theatrical friends assisted him.

Harry Clay Blaney, now playing in "Little Nemo," will return to vaudeville at the end of the season.

Joe Whitehead has been engaged as principal comedian with "His Royal Rabbe" soon to be produced in Chicago.

Captain Pearce, father of Harry Pearce, a professional, died at St. Louis, Jan. 21.

Hazel Robinson, formerly of "The Blonde Typewriters," intends appearing in vaudeville in a "piano act," entitled "A College Girl at Home."

Gus Edwards plays Cincinnati (Columbia) Feb. 13, Keith's, Philadelphia, Feb. 20, and St. Louis, Feb. 27, remaining a week in each town.

It needs but one more theatre and a restaurant for Broadway to be known as "Luxury Lane."

Netta Vesta and Johnny McVeigh are with Joseph Hart's "Snap Shots."

Bertie Herron is again appearing as a "single," using by permission George Lashwood's "Twilight" song.

William H. Irwin, father of "Bob" Irwin, manager of the Plaza, died in Brooklyn, on Jan. 21.

VARIETY'S OWN PICTURE REVIEWS

"Swallowed by the Deep" (Gaumont).

"Swallowed by the Deep" is a fairy tale. All fairy tales, however, are supposed to end happily. In this respect this picture differs from the children's delight. It would have been just as good a picture if the finish had been, "and they lived happily ever after," although it would not have allowed of the submerging of a castle into the sea, and of course the name would then have had to be changed also. A Princess of a mighty kingdom who has everything that the heart desires becomes bored with her very existence. She has many suitors, but they do not impress her. She finally takes a silver cup and throws it into the sea vowing that she will marry the man who brings the cup to her, and also share one-half of her kingdom with him. A poor fisherman who has seen the Princess, is madly in love with her. When he hears the Princess' offer, he becomes one of the searchers. An old witch appears before him and changing herself into a beautiful fairy conducts him to the bottom of the sea, showing him the cup. The fisherman seizes it, but before he is allowed to take it away he promises the fairy that whenever she blows a horn, no matter what he is doing, he will return to her at the bottom of the sea. He returns to the palace and is accepted by the Princess. The night of the wedding the fairy appears at the ceremony as the old witch. The fisherman has her ejected from the palace. After the ceremony when the new Prince and Princess have retired to the bridal chamber they hear the loud blast of the fairy's horn. The Princess will not allow the fisherman to leave her. The fairy calls upon the sea to rise, and the castle is slowly submerged. The picture will interest the children, as any fairy story would, although they will be disappointed that the tale does not end happily. Photographically the picture is nothing extra. The interiors are very faky looking and the landscapes blurred and shadowed by the trees and other natural effects. The piece is well acted and the players looked well. DASH.

"A Russian Heroine" (Pathe).

"A Russian Heroine" being a product of the Pathe Co., of course ends in the death of the heroine. It wouldn't be a Pathe dramatic unless there was oppression or death somewhere. The Russian peasants are oppressed by the soldiers of the Czar. They decide to ask aid of their neighbors from Poland. A man is chosen to carry the message. Soldiers follow the messenger. They are pressing him closely when he comes up with a family of peasants loading a cart with hay. He asks assistance and is hidden beneath the hay. The soldiers coming up insist that the daughter of the house drive the wagon drawn by oxen along with them. The girl does so, and when the wagon is left in charge of one of the officers they stop for refreshments. The man drinks too much, and while in a stupor the girl and the messenger escape. The man passes as a blind musician for the remainder of the journey, and they cross the border in safety. The return message is entrusted to the girl. She meets a group of Russian soldiers who, apparently firing at random, hit her. She manages to keep on until she delivers the message and then falls dead. The picture could have been worked with a few more exciting moments inserted and a couple of narrow escapes, making it truly melodramatic. The sweet scene shown at the opening is the funniest looking village imaginable. If the peasants of Russia are willing to live in a village of that sort they should be oppressed. The story is well acted without being convincing. The girl who heads the stock company does beautifully. It is a fair picture of its sort that will interest without starting anything. DASH.

"Count Tolstoi" (Pathe).

Count Tolstoi comes with a Russian picture with a melodramatic turn that Pathe also releases this week. Tolstoi is not a familiar name to the people who patronize the picture houses in this country, and it is doubtful if pictures of the Russian will even arouse interest. The film is a short one and shows the Count in several stages of a short journey. Aside from that there is nothing to say for or against the film. DASH.

"Five Minutes to Twelve" (Vitagraph).

A messenger boy walking slowly along the street glances at a clock and notes that it is nearly five minutes to twelve. He immediately starts on a run. A passerby noting the messenger's haste, follows to see what the trouble is, and soon a real chase is in action. The usual incidents follow, the messenger finally winds up the run by stopping at a pie stand, where fresh pies every day are advertised on sale at five minutes to twelve. The subject is supposed to be a comedy one, but it does not get along very far. A bit of trick photography at the finish gets a laugh. Aside from this there is nothing to make a person of average intelligence smile. DASH.

"The Luck of Roaring Camp" (Edison).

This is an adaptation of the western tale by Bret Harte, and a fair version. Harte wrote in terms of complete sincerity and got his people in their life, and so the tale, universally loved, becomes cheap staginess. A western bar-room (wretchedly managed interior) serves as part of the setting, and other scenes of the same character contribute to the general effect of falsity. The whole reel is an unworthy reproduction of a story that almost reaches the classification of an American classic. RUSH.

"The Magic Flower" (Kalem).

This is one of the releases in the Kalem Co., children's series, and a splendid one for the purpose. Even for adults it has a pretty, touching appeal, mostly through the acting of a young girl. The theme is a fairy story worthy of Hans Andersen. A miserly landlord forces a widow and her daughter from their home. They go through the country penniless. The mother faints for want of food, and the daughter goes to a nearby house to beg. On her way back to the mother she meets a fairy in the guise of a poor old beggar woman, who pleads for food. The child gives up her own share of food to the fairy and in return receives the "magic rose." The possessor of the rose has only to express a wish and it is granted. Of course mother and daughter rise to wealth. The child wishes a playmate. She appeals to the rose and forthwith the playmates materialize. Fifteen years elapse, the child, now grown up, yearns for a wooer. Again the rose supplies her wants, and the wedding makes the climax of the story. If the mother were introduced during the later passages it would add to the sentimental value. Altogether the Kalem people have inaugurated their children's series most promisingly. RUSH.

"The Coquette" (Edison).

This dramatic subject suggests several inquiries. One of them is: Would a United States army lieutenant call upon his lady love in field uniform and carry his side arms into her drawing room? But that is not the worst "break" in this Edison film. There is one scene in which a large number of United States commissioned officers appear among ladies at a reception attired in campaign uniform. This may be permissible in the Edison studios, but an army man would be summarily urged to take himself elsewhere if he so far forgot an essential point of etiquette. These are only a few of the inexcusable errors all within less than 500 feet of celluloid. Why cannot a film producer take the trouble to consult the proper authority on such a subject? Even a layman would not make such false moves. The story is not so bad. A lieutenant in a Montana regiment exchanges tokens of love with a local belle. Later the belle gives his ring to another officer in a Pennsylvania regiment (by the way, did any State militia get to the Philippines at any time?). Later there is a battle—it involves only enough men to start an ordinary bar-room fight, but it is a sanguinary battle, nevertheless—and the two officers meet. One is wounded unto death, but in the service of the Edison Co., manages before he dies to recognize his ring on the other's finger, and unto the agony of passing away adds the further sorrow of realizing that his loved one has played him false. Incidentally this dying scene is one of the funniest things that has been done to date. The officer is shot. This is made plain by his actions, for he clutches his breast with his right hand, and at the same time arranging his sword so that he can fall backward without hurting himself, as is the custom of dying men in the service. For the finish the surviving soldier returns to tell "the coquette" all the harrowing circumstances and watch her suffer with remorse. The film should be entitled "Chaining the Canary Loose" (with apologies to WALT). RUSH.

"The Call" (Biograph).

The Biograph people have run on the subject of the regeneration of dance hall habitues and the like. The latest one has to do with the spiritual rebirth of a "coochie" dancer in a ten-cent side show. Indications are furnished a-plenty in the introduction that the young woman is no better than she ought to be. At least, no one with any knowledge of such a walk to life could miss the intent to make it apparent. The show (very tramp-like affair) is playing some "tank" when the "wriggler" becomes ill. She is forced to go on for her act, but falls to the floor and is carried off. A young farmer witnesses the mishap and seeks to meet the girl and offer her aid. He is repulsed by the very stagey circus proprietor. Meanwhile the girl is helped to dress, after a sinister young man has carried her to the dressing room. It is evident that the same young man has a powerful influence over her. The next night the girl faints on the stage again, and is summarily dismissed from the troupe. As she staggers from the place she is handed a letter from the young farmer offering her marriage and a home. She accepts. The farmer's mother and aunt protest against the match at first, but finally acquiesce. The wedding comes off in due time. A year elapses during which the pair seem to be supremely happy and prosperous. Then the circus returns to the village. The girl's reformation does not seem to be as complete as it should to gain sympathy for her. The yearning for the old circus life returns to her. Also the sinister young man calls in the absence of the family and begs her to come back to the show, their dancer having fallen down. The girl straightway writes a note to her husband in the stereotyped "God-bless-you-and-forgive-me" form, and beats it for the sawdust. An attempt is made in the girl's extenuation by showing that the sinister person has hypnotic influence over her, but she had already shown her inclination. She reaches the tent just before the performance, but becomes disgusted with the rowdy actions of the circus people, who have suddenly become very rough, and throwing her gauze "coochi" costume, she returns to her husband and home. Also she recovers her letter to hubby and enters into the life again—but she makes no reparation for the deceit she practiced against the people who had befriended and saved her. The pantomime of the Biograph's leading woman, which has frequently been commented upon, is the redeeming feature of the reel. Otherwise it is laid out none too well, and is not wholesome in theme. RUSH.

"The Courtship of Miles Standish" (Selig).

The subject follows with some detail Longfellow's famous poem of the Pilgrim days when Priscilla asked "Why don't you speak for yourself, John?" and John Alden, the bashful lover, went on his unhappy wooing of another's sweetheart. There is a difference in the closing passages, and some of the many interior settings are not very convincing. However, a certain amount of the idyllic quality of the sweet story gets to the audience, and there is some Indian fighting to give the reel a bit of thrill. John might have been a little more manly, and Miles might have been less of a cad, but the story is the main thing. Incidentally, the costuming is excellent. RUSH.

"Flower Parade at Pasadena" (Essanay).

"The Flower Parade at Pasadena" is probably very interesting and pretty, but for a picture it is a subject that is not particularly attractive. All of the floats and automobiles that are decorated with flowers look the same in the picture, and in most cases they appear simply as though covered with a light coating of snow. The parade is shown passing one corner, and after the first few seconds it becomes tiresome, simply being repetition. DASH.

"The Bareback Rider" (Pathe).

"The Bareback Rider" is a dramatic story of circus life. It is rather an unpleasant subject for this country where the women of the sawdust ring stand high as to morality. The bareback rider is the wife of a clown of the troupe. They have a daughter of perhaps seven years. The woman's beauty attracts a man of wealth, and when the clown finds them alone together in her dressing room in a compromising position he orders her out. In the midst of his despair he is called upon to do his stunt, a specialty on the flying trapeze. The trouble lies upon him so heavily that while going through his routine his mind is taken from his work, and he falls from the apparatus, breaking his leg. No longer fit for circus life, the picture takes a jump of a year, showing the man and his daughter selling matches on the street. The bareback rider with her lover on their way to a dinner run across the pair, and the woman becomes repentant. She behaves somewhat dazed at the dinner, and finally gets up denouncing the proceedings and leaves. The little girl in the meantime has accompanied her father to their rooms, and making an excuse to go out, goes back to where she had seen her mother. She meets her leaving the diuner and brings her to their squalid abode. There is, of course, the finale, "All is forgiven, come home." The picture, of the melodramatic sort, is interesting to many, even though it is trash. The interiors shown are of the usual Pathe sort, are anything but natural. The circus surroundings shown are also far from lifelike. The best thing in the picture is the acting of the little girl, which is really a revelation in child acting. DASH.

"Aerial Acrobatics" (Pathe).

Pathe people, after putting on the "The Bareback Rider," must have thought it a waste to set the scenery of the aerial act for that picture and use it just once, so they have put out another picture in which the same is employed. It is a horribly faked looking arrangement, and the picture shown, a woman going through a simple routine on the flying trapeze has no merit whatever. There is not the slightest excuse for the picture excepting the using of the scenery again. DASH.

"Riva, Austria and Lake Garda" (Urban Eclipse).

This is another one of those scenic things with mountains, streams, castles, water fronts and all other things that go with this scenery exhibitions. The scenery is pretty, of course, it doesn't take any great amount of intelligence to pick out a pretty spot, and the makers can go on indefinitely turning them out. It would probably be more interesting, however, to show to the American public scenes of our own continent. DASH.

"Won by a Holdup" (Essanay).

"Won by a Holdup" was built for comedy purposes, but as a laugh producer it doesn't get very far. The theme is as old as the hills and woods which are shown in all their glory in the picture. The scene is of the western country. A young cowboy loves a daughter of a ranchman. The ranchman for some reason objects to the match, and the couple plan to outwit him. After a couple of attempts the would-be bridegroom hits upon a successful plan. While the ranchman is driving through the woods, he has him held up by a couple of his pals. He steps in just as they are about their work and routs them. The ranchman is so grateful to the young man that he gives his permission to the marriage. The pals, however, decide to have a little fun of their own, and so put the old man wise to the scheme. The ranchman at first is furious, but later sees the humorous side of the arrangement, and the wedding ultimately comes off as planned. The picture has the fault of many of the late pictures. The scenery becomes so important that in showing the beauties of nature the principals are lost sight of entirely in the shadows of the trees and heavy foliage. In this case it doesn't matter so much, as the acting of the principals can well afford to be shadowed. DASH.

"Adoring an Ad" (Lubin).

A young man reading a magazine at a railroad station misses his train because he is so intent upon admiring the picture of a girl which appears in an advertisement. Subsequently he is seen visiting the publisher of the magazine and the photographer who took the picture. His search avails him nothing; but by accident he meets her on the street, and to make the film good they fall immediately in love and hurry away to a clergyman. The reel which includes this subject also carries "Cupid D. D. S.," and tells a trivial story of a patient visiting a dentist to have a tooth extracted. He falls in love with the dentist's office girl and they chase off to be married. Cupid gets quick action in moving pictures. WALT.

"A Woman's Strategy" (Edison).

The plot of this story turns on thumb marks, a theme first used for dramatic purposes in "Pudd'nhead Wilson." In producing this film the Edison people economize by setting important events in scenes which they have recently shown in other films. The bank interior is the same used in last week's release, and the interior of the dwelling, where much of the action takes place, is also familiar through too frequent use. It saves money to have many different things happen in the same location. In the present film a girl has accepted one of the suitors who work in the same banking establishment. To get even the rejected one places a bundle of bills in the coat of his successful rival. In handling the money a pin which holds the "wrapper" in place draws blood from the "villain's" thumb and prints the lines on the paper. While the hero calls upon the girl that evening he puts some coal on the fire and thus smears his thumb. Subsequently in turning a sheet of music for the girl his thumb impression is printed on the margin. The arrest of the young man follows quickly, and in opening the roll of bills, which are found in the "hero's" pocket, the wrapper is broken and cast upon the floor. The girl subsequently picks it up, notices the thumb-print, and, on comparing it with the one she has on the margin of the sheet of music, find they do not agree. Suspecting the real villain, she asks him to call, and by stratagem succeeds in securing his thumb impression. Of course, they prove beyond doubt who made the print on the money wrapper, and with these exhibits the girl goes to court and frees her sweetheart. The reel is most interesting, and in spite of the economy shown in producing it, boosts the Edison batting to 1.000. WALT.

"The Honor of His Family" (Biograph).

This is a Biograph idea of warfare, telling a tale of the rebellion. Responding to a call for men, a company is formed in a southern town. The father of one of the young men who is made a commissioned officer is enthusiastic in the cause, but too old to participate. During the first skirmish in which the company engages the young man loses his nerve, turns tail and runs for home in abject cowardice. "For the Honor of the Family" the old man shoots his son in cold blood, enlists the aid of an old darkey servant and carries the body to the battlefield. It is so deposited on the ground that he seems to have been shot by the enemy, dying sword in hand and facing the direction of the firing line. There is much to criticise beside the picturing of an actual murder—particularly the murder of a son by his father. The officers of the company are lined up behind their men, advising them to do the fighting instead of leading them to it. When the cowardly officer is seen to be deserting nobody makes any attempt to interfere. The excited action of the principals and the general conduct of the battle scene shows bad management. WALT.

"The Life of Moses" (Vitagraph).

Part III. of this series was released Tuesday—a fitting continuation of a very interesting and instructive set of films. The latest release deals with a series of miracles in which trick photography serves an effective purpose. WALT.

"The Price of Patriotism" (Gaumont).

An interesting and dramatic story. It is well acted, consistent in most of its details and ranks as a good film. To be sure, no guard over prisoners of war sentenced to be shot would leave them alone with the sweetheart of one. The heroine takes many chances in the cause which her lover has espoused, and it comes in the ordinary run of the way things break that she should be killed by the bullets of her friends, fired during a volley intended to free her from the clutches of her captors. Another subject on the same reel, "Seaside Adventures at Home," is too silly to give space to a description. The man who posed for it must have felt himself an awful boob while going through some of the antics. WALT.

"The Ranch King's Daughter" (Selig).

Selig, the foremost exponent of western scenes and films of rugged life on mountain and plain, has gone to Miller Bros.' "101 Ranch" for his atmosphere this time and has corralled the real thing. Upon the broad and rolling prairies of Oklahoma real Indians and cowboys do some real riding; the native dash and spirit of the climes fairly bristles in this splendid reel; interest enough in the typical accessories to make a fine release in itself. The daughter of the "Ranch King" has two suitors. The favored one is the hero of the raid upon an Indian camp, where the unsuccessful suitor has taken the girl to be held captive. The battle which results is sharp and decisive action, with the cowboys putting it all over the Reds. Selig gets back into line with this film in fine form. WALT.

"The Unlucky Fisherman" (Pathe).

Besides this subject the reel carries views of the vaudeville specialty done by Colibri's Midgets. The "Fisherman" thing is a silly comic, but the dwarfs do some interesting stunts, which work out well in pictures. WALT.

ANOTHER HARLEM THEATRE?

Henry M. Krogman has recorded the lease of a piece of property in 99th Street, west of Columbus Avenue, upon which, it is stated, he intends to erect a theatre. The plot is 75 x 100 ft. The Harburger Realty & Amusement Co. has been organized to erect the theatre.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Denman Thompson, Fifth Avenue.

Lionel Barrymore, McKee and Phyllis Rankin, Hammerstein's.

Martin and Francis, Hammerstein's.

"Dingelspiel's Christmas," Colonial.

Gertrude Hoffmann (New Act), Alhambra.

Emmett Corrigan and Co. (New Act), Orpheum.

Cordua and Maud, American.

"The Balloon Girl," Fulton.

4 De Wolfs, Hudson, Union Hill, N. J.

Lillian Herlein.
Songs.
18 Mins.; One.
Fifth Avenue.

Miss Herlein is the most recent recruit from musical comedy, though she has appeared in the European halls. Her American venture bids fair to be highly profitable both to her and to the managers, for she has framed up a specialty bound to make talk. The talk will come from her appearance in full tights during her final song called "Swim, Swim, Swim." Miss Herlein is a tall statuesque brunet with a twenty-two-inch waist and other proportions which are striking, to say the least. She makes a pretty picture in conventional clothes, but when she appears in tights, the effect is—er, well, she will make talk as has been mentioned. The prima donna opens with a conventional number called "Miss Manhattan." A costume change from cloth of gold to pale blue silk brings her back in "The Princess Gown Girl." "Eyes, Eyes, Eyes" is the third number. So far the act starts nothing. For the fourth song a seashore drop replaced the olio affair, and Miss Herlein appeared in an almost transparent cloak of light, white silk beneath which were concealed the Herlein curves. The lights were lowered as the song progressed and a transparent drop run down in front of the singer. Cinematograph pictures of waves were projected on the drop as the singer stepped from the robe and stood revealed for a moment in a close fitting union suit a la Annette Kellermann. There was a burst of loud voiced approval from the men in the audience at the brief glimpse, then the lights were darkened. When they came up again the vision had fled, although Miss Herlein reappeared for a moment to acknowledge applause, but this time she was again enveloped in the cloak, and enthusiasm dropped off. Such "stingyness" is to be reprehended. The more display Lillian makes of her "figger," the more talk she will cause—and that is the principal aim of her act. It is designed as a drawing card, and should fulfill that function. *Rush.*

"The Balloon Girl" at the Fulton, Brooklyn, next week, is a girl seated on the basket of a balloon suspended from the flies. She will sing songs while there.

NEW ACTS OF THE WEEK

Atra.
"The Bullet-Proof Lady."
12 Mins.; Full Stage.
Hammerstein's.

Chevalier De Loris is responsible for "The Bullet-Proof Lady," the latest feature dug up to satisfy the ever increasing hunger of the Hammerstein patrons for the sensational. Whether it proves a sensation or not, it is a surety that the act will interest and cause talk whenever shown. It is an extremely good illusion, worked without a cabinet, down in "one" with the spotlight thrown on the principals. A thrill goes with the shooting. The firing of a loaded regulation army rifle directly at a woman is a bit exciting. The act is well presented by De Loris and an announcer (one of the best seen around here). The lecturer makes his explanation in a good straightforward manner, with a pleasing speaking voice that aids not a little. A committee is called to examine the rifle and bullets used. Monday evening four soldiers (U. S. regulars) acted as the committee, making the examination convincing. De Loris first shows the power of the gun and bullets by boring holes into metal disks about the size of a dollar. Then to show that no compressed air arrangement is used in breaking the globe he shoots through the globe breaking an object held on the other side. In the real trick the globe which is held up by a slight stand is placed about two feet behind Atra, who stands upon a pedestal about a foot and a half high with her back to the globe. She is dressed in black with a square piece of cardboard attached to her girdle in front. The marksman stands about six feet from her, firing directly at the piece of cardboard, piercing it and breaking the globe on the other side, apparently shooting through her body. Even the "wise ones" at Hammerstein's were completely up in the air as to how it is done. The virtue of the illusion is that everything is performed in view of the audience and with the lights all up. The act closed the show at Hammerstein's, holding the entire house seated and interested after a long show had gone before. As a "shooting act," Atra is unique, and should be immensely valuable as a "freak" feature. *Dash.*

Warren and Faust.
Comedy Sketch.
15 Mins.; Full Stage (Interior).
Lincoln Square.

The woman possesses cleverness, along eccentric lines, in a marked degree. She presents an English type of the rough-and-tumble "slavey" sort, recalling, in her method and manner, the work of Katie Barry; although this comparison should not be construed as indicating that Miss Barry's work is copied. The man presents an acrobatic dance of considerable value, and for a finish the pair have an acrobatic song and dance mix-up which goes with a rush and lands them a substantial hit. The act is in all essentials of rattling good grade and deserves to progress into better surroundings. Placed properly, Warren and Faust would win success in almost any bill. *Walt.*

Leonie Pam.
Songs.
15 Mins.; One.
Fifth Avenue (Jan. 23).

If the reception and applause accorded Leonie Pam on Sunday night may be taken as a criterion she will prove a welcome addition on her re-entry into the ranks of vaudeville entertainers. She is gifted with a most pleasing personality, a magnetic manner and a face and figure fair to look upon. Four songs were required before Miss Pam was permitted to retire. She could have stretched it to a fifth. Miss Pam opens with a "college" song, dressed in short white skirts, woolen sweater and carrying a football. Bringing on the football is a mistake, for with the ball ever in sight the interest was scattered. She changed to a pretty pink frock and sang a "topical" with the catch line "You Could Make a Lot of Money Doing That" repeated so often it became monotonous. This eliminated and the song is a good one. She then does a descriptive comic, gowned in a yellow dress of such brilliancy that it would incite a riot on Cherry Hill. In this Miss Pam uses a revolving hat with good comedy effect. Closing, she puts over a neat type of "audience song," its chorus containing the frequent couplet "clap hands." Most of the audience were on the job clapping hands in unison with her when she repeated the chorus the first time. (This belongs to and was first done by Billy Clifford.) The white dress she wore in her closing number ran the pink frock a close second for attractiveness. Her dresses are of delicate material, all look the part and lend great advantage to the general effect. *Walt.*

Frank Rogers.
Ventriloquist.
14 Mins.; One.
Hammerstein's.

Frank Rogers is colored, a ventriloquist, and from the west. He is very dark, and one of the two or three colored ventriloquists now appearing. At Hammerstein's his color in this line of work was a novelty. Rogers added another novelty when he appeared with two "dummies," both "boys," one colored and the other white. The colored "dummy" spoke with a negro dialect, halting and very funny, especially when first heard. The white "dummy" had a natural "straight" speaking voice, while Rogers' own did not resemble either. In his ventriloquial work, Mr. Rogers is very efficient. The rapidity of the crossing of the talk while the two "dummies" wrangled between themselves was adept and amusing. Rogers has an excellent idea with his two-"dummy" scheme. Some of the dialog is funny, but sounds homemade. What he needs is an investment for good material sufficiently long and amusing to keep him on the stage the full time without resorting to imitations of locomotives, et al. even though they brought him applause for the encore. With his ventriloquial powers and the proper talk (including some of the present) with less use of the word "kid," Rogers will become a decidedly good entertaining turn for the big time. *Dash.*

Howard Kyle and Co. (1).
"The Combination" (Dramatic Sketch).
18 Mins.; Full Stage (Interior).
Fifth Avenue (Jan. 23).

The "tag" furnishes a surprises and turns this offering into a rattling good sketch. Up to that point logic had been lacking and cause and effect did not by any means justify. Mr. Kyle comes to vaudeville from the New Theatre. He is an artist to his finger ends. Frances Stevens, who alone constitutes the "company," lends most efficient support. The two roles are evenly balanced in importance, interest and length. A man and wife are in the same employ, the husband as bookkeeper and the wife, stenographer. She held this position before marrying, giving it up for a life in the country, where her young husband had always resided. But the call of "little old New York" proved too strong for her. The pair returned to town. The rising curtain discovers the wife at the telephone, conversing with her employer. It is disclosed that she receives attentions from him, such as luncheons, flowers and trips to the opera. The husband knows this, is naturally jealous, and in the action of the sketch puts his foot down on the whole proceedings. Ten thousand dollars in the woman's possession belongs to her employer. She puts it in the safe while her husband is present, repeating aloud the combination as she unlocks the door. The husband cautions her against such recklessness. She admits that she has done the same thing when the Italian janitor has been around. The dialog quickly runs into the wife's distaste for country life while her husband, who despises New York, speaks glowingly of the farm. The discussion waxes warm. When the line "God doesn't live in New York" fell to the man the audience applauded vigorously. For the ostensible purpose of furnishing money to provide his wife with the luxuries she covets and which their combined salaries cannot supply, the husband robs the safe, but is discovered by the wife after he has the money in his possession. The opportunity is afforded when the wife leaves the office alone for a moment. Upon discovery, and while the lights are down, the husband, by using dialect, tries to palm himself off as the Italian janitor and make good his exit; but to no avail. There is a dramatic scene in which the wife promises everything the husband most wants her to do. At the finale it is shown that the police alarm wires have been cut and the "robbery" was a scheme invented by the husband to bring his wife to her senses, inducing her to go back to rural scenes and connubial felicity. The sketch is played quickly, has a pronounced interest in spite of its first impressions of inconsistency, and when finished leaves a most agreeable impression. Ross Burton, its author, has brought something of value to vaudeville. Mr. Kyle and Miss Stevens present it admirably. *Walt.*

J. J. Rosenthal, who has been Jos. Weber's general manager for several months, deserted the ship during an all night rehearsal of 'Buttles," which closes at Weber's Saturday night, and as a result severed all his connections with Mr. Weber's interests the next morning. Mr. Rosenthal has gone to Chicago to clinch a deal which he has in sight.

Demarest, Cline and Cutler.
"A Night in a Billiard Hall."
Billiards.
14 Mins.; Full Stage.
Colonial.

Demarest, Cline and Cutler are three big names in the billiard world. The first named of the trio won the world's championship at the Madison Square Garden last November. In showing the men and their work to vaudeville audiences someone has deemed it necessary to make a comedy act out of the exhibition. Vaudeville audiences like comedy without question, but in an act of this kind which is given solely for the drawing power that it may possess, the comedy is entirely lost. Anyone whom the billiard experts may draw to the theatre will come solely to see them and their play; not to laugh. In this case the comedy is supplied by a negro attendant in a billiard parlor. It is annoying. The regulation table with the mirror is used. Demarest and Cline do a few trick shots, Cutler announcing them. It is useless to dwell at any length on the act. As a vaudeville number it isn't at all satisfactory. It is even doubtful if it carries any weight as a drawing power. Billiards is a great game but it does not hold universal interest even among men, let alone women, who form the greater part of vaudeville audiences. If billiard players held any drawing powers the National Championship when held at Madison Square Garden should be able to collect thirty thousand spectators. The act closed the show at the Colonial. Wednesday afternoon the audience wanted to appreciate and appland but it didn't seem to know how. *Dash.*

Will H. Fowler and Co.
Dramatic Sketch.
16 Mins.; Full Stage (Special Interior).
Union Square.

There is not a little crudeness in the acting of this western melodrama, which displays some little likeness to Frederick E. Hawley's "The Bandit," although it is never in the same class. There is a swarthy greaser who has all the marks of an utter bad 'un. He kidnapped a girl fifteen years before the act opens and had brought her up as a boy. The "boy" enters a deserted adobe house, weary with a long run, for she had attempted to escape from her brutal master. Hither comes the greaser and is about to put her to the knife, when Lynn Thomas, a sheriff makes a sudden and mysterious appearance from a pile of blankets or rags in one corner of the room. He gets "the drop" on the greaser and treats him with the utmost discourtesy. He gets the handcuffs on the outlaw, but the latter secures possession of the revolver, left carelessly on a table across the stage (most reprehensible for a regular professional gunfighter). Lynn casually throws a handkerchief in the outlaw's face, blinding him and getting back his gun. Meanwhile it has developed that Lynn is on a hunt for the little girl, who discloses her identity by means of a locket dangling from her throat. The sketch requires a prodigious amount of credulity, and is not particularly well acted or written.

Rush.

"Bohemia at Midnight."
Singing Sketch.
20 Mins.; Full Stage (Interior).
Fifth Avenue (Jan. 23).

Ellison and Tonquist are programed as "presenting" this skit, and Glen Ellison is featured. It is designated, on the bill, as "An operatic and musical comedy table d'hote. As a matter of fact it is an opportunity for three or four excellent singers to harmonize and render solos. This is done most melodiously. Mr. Ellison, another young man, and one of the women who are "sitting around," come in with songs and operatic selections. The audience delighted in the vocal offering and was enthusiastic in its applause. As to the "sketch" part, it is a cumbersome and dreary affair. The introduction of a Spanish fandango by one of the girls is the only sign of life in the whole proceedings. The waiter makes several short hauls for drinks and in one place falls headlong in the effort to start a laugh. There are eight people employed, evenly divided as to sex. The girls move about, visiting the three tables which constitute the furnishings, smoke cigarettes and quaff sundry "drinks" without turning a hair. Ellison sits with his hat on until for no evident reason he smashes a plate in the most rude manner and is projected from the scene by the waiter, a man of about a third his size. He soon returns, unprotested, sings some more and helps in the finale. He "directs" one number, holding a banana in one hand and a piece of moving-picture bread in the other. This mad dash at comedy, the waiter's fall and the plate-smashing incident, along with the Spanish dance, constitute the "exciting" features of these midnight revelries in "Bohemia." If it is intended to be devilish, something misses fire, for the skit is harmless. *Walt.*

Nat Leffingwell and Co. (1)
Comedy Sketch.
20 Mins:; Full Stage (Interior).
Lincoln Square.

The "company" is a stunning looking woman, young, statuesque and stately. She enunciates perfectly, reads her lines beautifully and gowned stylishly quite outshines the head of the ticket. Leffingwell appears, or makes up, to accentuate the disparity in age which many of the lines in the sketch call for. There is so much "fat" in his role that it is an easy matter to produce the laughs which come thick and fast once the audience catches a glint of the way things are running. The sketch is well written and in these hands as, played, its value is developed cleverly and effectively. Not until the finish is it made clear that a dream is being enacted, so well is this feature of the dramatic structure concealed. The plot deals with a man's impending initiation into a secret society. The lights are lowered three times to indicate the passage of time or events. The set remains unchanged, and in working out the story the wife has opportunity to change her gowns with logical cause and an effect which delights the eye. An even better impression would follow a quickening of the tempo all the way. Leffingwell is just a bit too deliberate and the wife is naturally held back because of his methods. Farce, so broad as this in particular, needs snappy handling; thus the laughs are multiplied.

Walt.

Searle Allen and Co. (2).
"The General Salesman" (Comedy).
18 Mins.; One (Special Drop).

While this act contains more bright and original material than is to be found in two acts in the general run of comedy skits, Allen has not equalled his "parlor car" act in the attempt to create its successor. The scene is the interior of a passenger station. The "company" consists of an English fop and a mighty pretty girl, with a cute lisp and an innocent demeanor which accentuate the humor of Allen's get-acquainted-quick method. All three are commercial travelers. The earlier part of the dialog consists of byplay and quips on business matters. Then the action turns to money changing, and Allen comes through with a routine of entirely new material on these lines. The patter is crisp and lively throughout, and a good finishing song describes King Edward's various "walks." Opening the act with straight talk comprises too quiet an initiation. There is need of a snappy ditty to start things off.

Walt.

Hall and Earl.
Acrobats.
12 Min.; Full Stage.
American.

Here is an acrobatic and tumbling act decidedly out of the ordinary. The scene is supposed to represent the interior of a Chinese laundry, and some special attention to the set would further benefit the act. The laundryman is a good jumper and furnished a finish away from anything in their line. Twelve chairs are placed in a circle around the stage. Over the backs of these the "chinaman" jumps with such ease and sprightliness that he has gone the circuit before the spectators realize that he has barely started. The eccentric make-up of the comedian is clean and comic in appearance to suit anybody. He has a quick, nervous way of doing his work which makes for rapid action and displays cleverness. He is a splendid tumbler, and has a peculiar control of his legs whereby he ties them into funny knots. While the acrobatics or tumbling are not sensational, everything is done with such cleverness that the act is brought into prominence and lined up for approval. *Walt.*

The Great Marabini.
Ice Sculpture.
15 Mins.; Full Stage (Special Setting).
Fifth Avenue.

The stage is set to represent an arctic scene. Marabini appears in appropriate costume. Several blocks of ice help to give a far-north appearance. The sculptor places block on a table, concealed in the arctic setting, and lays upon it violently with a chisel. The business of chopping upon the block with both hands while the orchestra turns off energetic music is not a graceful performance and is drawn out to extreme lengths. When the ice has been cut into the various objects, grotesque heads and the like, it is picked up and placed in small places in the setting behind which are parti colored electric lights. This gives a spectacular effect, and "pulls" applause, but the long pauses during which the sculptor works, gives the turn an effect of slowness.

Rush.

Paul's Six Juggling Girls.
Club Juggling.
12 Mins.; Full Stage.
American.

In addition to being a most pleasing "sight act" these six pretty girls juggle with cleverness and make their turn stand upon its merits as a display of skillful club manipulation. They have perfected their act to a nicety and run through it without misses or breaks. They are costumed in pink, knee length dresses with tights and underdressing to match. Each will pass as good looking and four are exceptionally attractive. They are well matched as to size, and constitute as neat a group of "ponies" as has been shown hereabouts in years. After some early individual and pair displays the six go to work as a body and show examples of juggling which compare favorably with acts in which men have heretofore been exclusively employed. Particularly difficult and effective is the cross throwing and receiving, with the girls all in a circle. The encore where one girl catches the throwing of all the others brings storms of approval. The girls work with evident enjoyment and are a merry lot.

Walt.

The Sados (2).
Juggling.
18 Mins.; Full Stage.
Lincoln Square.

The young man who does the juggling is a trim and neat appearing chap, but before he can put his best tricks over he will need considerable more practice. Most of his work is with silk hats, canes and umbrellas. He has a fine idea of what he wants to accomplish and has started after some good new stuff, but as yet has not accomplished proficiency enough to make his position secure. The "comedian" is no such thing. His wig fits badly, and his appearance is consequently the nearest thing to humor which he offers. He puts across the ancient device of a tray fastened to the top of a log pole, with dishes attached by strings to the tray. In attempting to "balance" the contraption he swings it over the heads of persons in the front rows and, as designed, frightens the occupants of the seats. Such "humor" is quite unfathommable. Men, women and children go to vaudeville shows to be entertained and not to be frightened.

Walt.

Leonard and Drake.
Comedy Sketch and Imitations.
15 Mins.; One.
Lincoln Square.

A somewhat out of the ordinary singing, dancing and talking sketch is provided by this clever team. The man is particularly entertaining, although the woman is by no means a laggard in piling up the total of diversion. The material is largely new and all of it is well handled. The man gives several clever imitations single handed, and when the woman gets into action the pair put up a "cat and dog" imitation which is decidedly out of the ordinary. They dress neatly, sing well and provide an altogether interesting if not especially noteworthy interlude.

Walt.

Williams' Circus.
Animal Act.
15 Mins.: Full Stage (Special Set).
Union Square.

A jungle scene is represented with monkey and cockatoos in native surroundings. One of the assistants dressed as a native lends further realism to a good idea. The girl who works the show enters with her chauffeur in automobile costume, reporting a break-down. How an automobile worked its way into the heart of Africa doesn't matter much. The girl makes the act interesting at the outset by explaining the peculiarities of some of the "monks" she exhibits and refers to a particularly interesting display—a baby monk four weeks old clinging to its mother, with another baby near by. Getting down to a routine of tricks the act works out pleasingly. Some dogs are introduced, diversifying the act, and later on a mighty pretty little pony is brought into action for a line of the usual displays of intelligence which horse-trainers are wont to instill. The girl wears a flashy red dress, knee length, which lends color to the surroundings. It's a good animal number. *Walt.*

Dick Thompson and Co. (2).
Singing Sketch.
18 Mins.; Full Stage (Interior).
Lincoln Square.

By the simple process of turning a box set wrong side to the audience the rough interior of "an humble cot in Ireland" is represented Herein is acted a pretty little trifle, conspicuous mostly for the sweet singing voice displayed by Verne E. Sheridan, who plays a typical "colleen," and the pure although not rugged notes which Thompson introduces in the two songs which the principals have in common. There is a mild sort of a villain, who gets the worst of it just as surely as Irish sketches are written. He is by no means necessary to the act. Given any sort of a vehicle wherein to introduce the songs and singing voices of Mr. Thompson and Miss Sheridan, the majority of vaudeville devotees will never miss the "bad man." *Walt.*

Boudini Brothers.
Accordeon Players.
15 Mins.; One.
Fifth Avenue (Jan. 23).

Dexterously manipulating two large accordeons, these two young men scored heavily. The principal number is the overture from "William Tell," played skilfully and without a skip in the difficult fingering. They dress in neat uniforms and go about their work in businesslike fashion. *Walt.*

"Five Mischiefs."
"Girl" Act.
12 Mins.; One.
Lincoln Square.

These girls present a tidy and attractive appearance, most fair to look upon. The leader is not the prettiest in the lot, and she does not hold the balance of cleverness. None seems to be conspicuously talented. It's just a nice little act, and can pass on the small time on appearance and dress.

Walt.

Lillian and Patricia.
Musical.
10 Mins.; One.
Hammerstein's.

Lillian and Patricia are a "sister" banjo combination. The girls are both young and good looking. The good looks in an act of this sort are an important item, and the girls should go about securing more becoming wardrobe to accentuate their natural advantages. The playing is of the usual sort. Three selections are given. No trick playing is resorted to. Lillian and Patricia do very well among acts of their kind. *Dash.*

Lauri Sisters.
Songs and Dances.
Full Stage.
Manhattan.

These girls are physically well adapted to essay the "kid" specialty they present so cleverly. One is small and slight, the other small and plump. They make up decidedly "kiddish" and offer a specialty which, although along conventional lines, serves well for the purpose of entertainment. They are both clever dancers and have voices of sufficient quality to pass agreeable muster. *Walt.*

Estelle Grant.
Songs.
10 Mins.; One.
Manhattan.

Although a trifle short on voice quality this girl is long on good looks, accented by good wardrobe as a further adjunct to good appearance. She has chosen as her chief offering two songs of a type many like to hear and many others do not. Estelle lacks the art of making glad the former class and leaves the songs themselves to harrow the sensibilities of the latter. She has much to learn of the art which successful singers of "blue" ditties employ and should, therefore, turn to other song topics for her inspiration.

Walt.

Ali Rajah.
"Mind Reader."
Manhattan.

The "Rajah" crop is ripening fast. This time a man falls into view with an overdue "mind-reading" specialty, worked out on what seems to be a hackneyed routine, devised for the purpose of interjecting laughs at stated points as the assistant "Rajah" travels through the audience starting things. Ali Rajah is a rare old joker and his helper "feeds" him liberally with questions whereon may be hung some of the best joemillers a willing audience ever laughed at. If Ali Rajah grasps the mystic as freely as he takes up the signals of his assistant he must be a mighty good fortune teller. *Walt.*

Frances Gerald.
Songs and Dances.
12 Mins.; Full Stage.
Manhattan.

One song is used to introduce this rather attractive girl with a voice of fair quality. She then turns to dancing and works out a routine of toe maneuvers which constitute a clever array of difficult steps. She is graceful, and does buck and wing dancing on her toes with as much ease as she accomplishes the conventional steps ordinarily. Her work is out of the ordinary, and that counts for something among "single woman" acts. *Walt.*

Mrs. Fay.
"Thaumaturgy."
25 Mins.; Full Stage.
Fifth Avenue.

This is an almost exact reproduction of the similarly named act presented by John T. and Eva Fay in New York some time since. In place of John T. Fay as the lecturer, there appears a blond young man wearing eye glasses and an aspect so exquisite that the audience was moved to boisterous laughter, not at all sought for. The usual lecture precedes the turn and the cabinet tricks, committeemen from the audience, hand-tyings and escapes, etc., make up the routine. The blonde young man placed a "crimp" in the act at the outset, and it would seem another lecturer is important to obtain the serious consideration of the audience.

Rush.

Lawrence and Burns.
Songs.
12 Mins.; Full Stage.
Majestic.

A young and decidedly pretty girl is the center of interest. The man acts simply as her piano accompanist. Without leaving the stage she sings three songs, each of a different type. Her manner is most pleasing, her methods artistic and her voice of bell-like purity has wide range, with sweetness and volume in every register. Scores of women who have gained renown in vaudeville cannot boast a tithe of the magnetism and artistic accomplishment which this evidently young and certainly attractive girl possesses, in bubbling abundance. If she does not progress, and that rapidly, it will simply be another tooth knocked out of the old saw. Given half a chance, it's an easy thing to pick this girl for a winner. *Walt.*

Lillian Le Varde.
Songs.
12 Mins.; One.
Lincoln Square.

The small time is working one vast benefit to vaudeville; it is introducing a bunch of pretty girls who have been hiding away while devotees of variety have been looking at much the same line of woman entertainers season in and season out. Now the new blood gets an inning. Of the several pretty girls disclosed in these houses Miss Le Varde bats high in the average of style, dress, manner and appearance. She has a sweet voice of considerable power, and knows how to get every ounce of value out of both her opportunity and her songs. Her manner of dressing is in good taste and in sun-bonnet and apron she looks particularly fetching.

Walt.

Harry Bloom.
Songs.
12 Mins.; One.
Fifth Avenue (Jan. 23).

Possessing a splendid singing voice and an easy stage presence this dapper young chap made decidedly good with four songs of different types: "Coon," "Yiddish," Irish and Italian. He opened with "Cottontown," sung under a spot light, the why and wherefore of such concentrated illumination not being made clear or necessary. There was equal cause (whatever said cause might happen to be) for the spot to be used in his other songs.

Walt.

OUT OF TOWN.

"The Rolfonians" (11).
Musical.
25 Mins.; Full Stage (Special Setting).
Orpheum, Reading, Pa.

This latest, and also probably destined to be, most popular offering of B. A. Rolfe might very properly be called a musical lawn-fete. The scene represents the lawn of a country house in old Virginia, over which are scattered tables and rustic benches and, while temporarily idle, the different instrumentalists. The deportment of the latter and the conventional present-day dressing preserve the afternoon tea atmosphere admirably. The act opened with a medley (brass) splendidly rendered, followed by a very pleasing soprano solo with harp accompaniment, after which Mr. Rolfe (who is featured) scored with the cornet. Some excellent ensemble work completes the act, which bids fair to rank with any of its kind in vaudeville. It is away from the beaten track, is neat, classy and will please anywhere. A large audience on Monday night put the seal of its unqualified approval on the seven men and four women comprising "The Rolfonians." *Geo. R. Howell.*

Dickens and Floyd.
"Did Tim Make Good?"
18 Mins.; Three.
Sandusy, Sandusky, O.

"Did Tim Make Good?" treats of characters in the East Side of New York in a comedy way. It was written by John C. Dickens. The story opens with Tim in financial straits and, being unable to procure work, he is wondering how he is going to bring about a marriage with his sweetheart Kitty. Kitty is planning to help along their marriage. By learning to sing and dance she has secured an engagement at a music hall. During the action of the sketch Kitty exhibits her talent to Tim. He decides to do likewise and makes a vain endeavor to prove that he can also sing, much to the disgust of Kitty. There is a sprinkling of deep sentiment and bright comedy. The act closes with a conversation song, leaving the audience laughing. Mr. Dickens was for several years with Fields' Minstrels. *Doc.*

Gleason Brothers.
Musical.
15 Mins.
Oneonta, Oneonta, N. Y.

These men introduce a musical act in an ordinary manner with nothing novel or of great value. The comedian, who works in blackface, would do better if he used the "coon" dialect. May prove of moderate value on the small time. *DeLong.*

Bay and Sabrie.
Songs.
12 Mins.; Two.
Wintergarden, New Orleans.

Mr. Bay is a pianist; Mr. Sabrie, a baritone. Both belong to the Nashville Baseball Club in the Southern League. They presented three numbers, two semi-classical, with a red fire finale. They are talented and sent over a three-ply hit on Sunday, their first appearance here.

O. M. Samuels.

(Continued on page 18.)

CIRCUS NEWS

THE COLE SHOW AUCTION.

Corry, Pa., Jan. 26.

Preparations are complete for the Fiss, Doerr & Carroll auction sale of the Cole Bros. Show. The property will be sold in lots Friday of this week, and as this is the first circus auction of any prominence which has been held in this country since the Forepaugh-Sells sale in Columbus several years ago, it is expected that circus men will congregate from near and far. The miscellaneous show property is divided into 164 lots. There are 58 ring horses, 31 animals in the menagerie, 89 baggage horses, 23 cars and 20 cages, open dens, and band and tableaux wagons.

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The Estate of Martin Downs has been in a quandary since selling the Cole Show property in bulk to Fiss, Doerr & Carroll, the New York horse dealers who will sell it in lots at public auction today (Friday) in Corry, Pa., where the show has been in winter quarters. The Downs Estate is said to have received $23,000 for the property; but there are many claims which will reduce the net.

The Downs people tried to repurchase the show from Fiss, Doerr & Carroll, but were told that if they wanted the show they would have to bid in the different lots at public sale, exactly as any other purchaser would be compelled to do. A clear bill of sale, backed by a bond, was given to Fiss, Doerr & Carroll and that firm asserts that it has not the least concern as to the troubles which have hove in sight for the Downs family since the sale was negotiated.

With $23,000 in hand, the Downs Estate faces a claim of the Government for $3,804 import duty on the ring and baggage stock when it came out of Canada last August, $12,000 which the Erie Printing Co. must be paid for paper contracted for and on its shelves, $500 which the business men of Corry put up to cinch the winter quarters of the show, a claim of the Pennsylvania Railroad Co. for reimbursement for 800 feet of siding which was laid in the Fair Grounds, and a claim of the Fair Grounds people for alterations and money expended to make buildings and grounds conform to the requirements of the show's winter quarters.

The Government claim concerns a trip which the show made into the Northwest Territory last August. After they had crossed into Canada on Aug. 5, the law imposing a duty on all horses brought into this country went into effect—$30 per head for all horses valued at $150 or less, and 25 per cent. of value for all horses of greater worth. Aug. 12 the show crossed back into the United States, bringing a total of 128 head of horses, and paying no duty. The United States Customs officials subsequently entered a claim for a total of $3,804 duties demanded.

The troubles of the Downs family are further multiplied by the dissatisfaction resulting from the various bequests under the late circus man's will. The father was bequeathed the income on $12,500, and he will, it is said, attempt to break the will. Martin Downs' widow (who was his second wife) is also said to be dissatisfied with the terms of the will and is going to contest it.

DUTY ON LIVE STOCK.

Under a law which went into effect Aug. 5 last, live stock imported from foreign countries is dutiable at the rate of $30 per head. The fact that animals are owned in this country does not make them exempt unless they are bonded, during the time they are out of the country.

Managers of traveling exhibitions wherein horses or mules are used will find it to their advantage to bear this in mind when playing a Canadian route.

Last week "Polly of the Circus," which came out of Canada at Buffalo, passed the immediate inspection, but a Government official followed the show to Erie and collected the $30 per head on two horses, four ponies and one mule used in the production. The animals had been to Canada and back again once before this season and no duty was collected. Another case in point is "The Round-Up," which carries fourteen horses used in the play. They crossed at Buffalo without interference and went on their way, but Customs officials and clerks who were on duty at the time had to make good to the Government $420, which was due as import duty. Uncle Sam's "help" have started a still hunt for the company or its manager in hopes of getting the money returned.

There is now standing against Cole Bros.' Circus property a Government claim for $3,840, duty on 128 head of horses which the circus brought in from British Columbia Aug. 12 last—seven days after the new law went into effect.

An animal trainer who had made an investigation of this custom ruling explained this week, that the payment of the duty could be avoided by the simple process of declaring in detail all the animals and paraphernalia as they are taken out of the country. In this way the only cost is registration fee.

JOHN TALBOTT RETIRES.

Chicago, Jan. 17.

John O. Talbott will not be with the Hagenbeck-Wallace circus next season. His place as legal adjuster will be filled by Charles Hageman, late of the Howe's Great London Shows (Jerry Muggavin's). Mr. Talbott has seriously considered retiring from the circus field for a year or two, and has made up his mind at last. He will engage in the theatrical business in the west.

Hageman is an old Wallace man. He was at Peru last week and went from there to Kansas City for a few weeks before the season opens.

Clint Wearle, one of the best known privilege men in the circus business, is in New York, seeking medical advice for a nervous affection. He has been living in Arizona. John Hummel, another circus agent, reached the metropolis late last week, coming from Hot Springs.

The Banvards are practicing in Philadelphia. One of the members of the aerial act is recovering from an injury.

Mrs. Rhoda Fisk, mother of Done Fisk, died at her home at Wonemoc, Wis., Jan. 13.

WOMAN TRAINER DIES.

Pauline Russell, who was attacked by one of a group of lions she was training in winter quarters at Huber's Museum, died as a result of her injuries in Bellevue Hospital. Blood poisoning, resulting from her wounds, was the immediate cause of death. Her remains were taken to Washington, D. C., for burial, by relatives who live there. The lions which she was working at the time of her injuries were purchased from Wentz & McKenson, an animal firm doing business in Yardley, Pa., but as she had never made any payments upon them, their owners recovered the group from Huber's and took them back to Yardley.

THAT PICTURE OF BARNUM.

For several seasons Fred Buchanan, owner of the Yankee Robinson Show, has been using on the billboards and in his printed matter a likeness of P. T. Barnum as a portrait of Yankee Robinson. The Ringling Brothers, owners of all the rights to the Barnum name and pictures, have notified Mr. Buchanan that this must cease.

There is some question as to what attitude Buchanan will assume. A considerable quantity of old Yankee Robinson paper, bearing this Barnum likeness is on hand and the expense of getting out new material would be added to the loss sustained by throwing away the old stuff.

Mrs. A. G. Campbell, wife of one of the Campbell Brothers, died Jan. 15, aged 42. She leaves a husband and four children.

The advance force of the Hagenbeck-Wallace show for the coming season will include: R. M. Harvey, general agent; J. P. Fagan, railroad contractor; M. L. (Buck) Massie, George Beck and Walter Murphy, contractors. George Murray, J. E. Eviston and Russell Davis will have opposition brigades. Al Osborne will have one of the advertising cars.

Jack Warren has been re-engaged as press agent back with the Hagenbeck-Wallace show.

Kid St. Clair wil have a car with the Barnum & Bailey show the coming season.

Capt. Jack Bonavita, with his 27 lion act, has signed for the coming season for Frances Ferari's Carnival Co. and wild animal show. Harry Potter, last season manager of Cole Bros.' Show, is understood to have signed as Ferari's manager.

"Mike" Coyle came down from Weedsport, N. Y., last Saturday to spend a week on Broadway, calling upon friends in the circus field and perfecting the legal status of a trade mark for the bottled well water which he will, in future, deal in exclusively.

John A. Hammill, who was for several seasons in the ticket wagon with Buffalo Bill's Wild West, has opened a vaudeville and picture theater in New Rochelle, under the name of La Rochelle. It is the old postoffice, thoroughly made over into a theater with a seating capacity of 325. He has been working on the alterations since last November.

TICKET SPECULATORS DIVIDED.

The theatrical ticket speculators of New York are divided. Those belonging to the association, of which Geo. Duncan is president, do not favor the new men on the street who have been blocking the sidewalks since the court decision of last October which made the granting of a city license to peddle tickets unnecessary.

The "old licensed men" form the association. They are pushing the bill now in the Board of Aldermen calling for speculators to pay $250 as a yearly fee, and file a bond for $2,500, before a permit will be given.

A prominent member of the association said this week: "These new people are cutting the business to pieces. They play cut-throat, misinform purchasers, charge everything they can get, and unless something is done will cast disrepute upon us all. None of the 'old men' ever told a customer that seats in the rear were 'on the aisle, fourth row.' It costs nothing to be a speculator now and anybody takes a chance."

At the American Theatre on Sunday Edward L. Bloom, the general manager, started warfare upon the speculators, striking one of whom was obstinate. Bloom ordered them all to move, those who were thought to be favored by the management previously, and the newcomers. There were sixteen speculators in all working before the American.

Al Davis continued the battle, and by Tuesday but three or four remained, stationed far up 42nd Street. Purchasers were warned in person that tickets bought would be refused at the door.

On Tuesday evening Mr. Davis had an altercation with one of the sidewalk men in front of the American, Mr. Davis preferring a complaint of disorderly conduct against him. He was held for examination in the Night Court.

In the newspapers this week the American management has advertised its fight against the speculators.

Scamp Montgomery and Tony Peral have joined for a vaudeville act.

THEO. HARDEEN.
(THE HANDCUFF KING.)
Meeting with success on the MORRIS TIME. WEEK JAN. 24, PLAZA MUSIC HALL, NEW YORK.

"THE ARCADIANS."

In "The Arcadians" Charles Frohman, who presents this English musical comedy, has almost bumped Charles B. Dillingham out of the front place. Mr. Dillingham has held as the producer above all others who always gave his show a sumptuous surrounding, in the matter of "production" from every end.

Perhaps one-half or more of the pleasure derived from "The Arcadians" is through watching the stage and its dressing. "The Arcadians" is not a "great" show, but it is a mighty good one. The impression to the casual observer of its greatness is heightened through Percival Knight at 10:50 putting over the hit of the performance in a song "My Mother." The finale arrives quickly afterwards. About the last, and perhaps the only thing remembered in the production, is that big score made. It is an excellent idea, this placing of the big number hit at the ending, for Knight could have gone in anywhere with the song.

Mr. Knight is one of two English comedians in the production making their first American appearance. The other is Alan Mudie, playing "straight." Frank Moulan is the principal comedian, in a good part with his comedy all made and prepared for him. The difference for Knight (who is a jockey afraid of gaining weight) is that Knight must work for all his points.

The story is as picturesque as the settings. Certainly no prettier scene has been shown about here for a long time than the Arcadian Restaurant in London. One might say that he would have been content to have looked only at that view with the handsomely dressed women walking through, without "numbers" or "comedy."

Moulan is James Smith, of Smith & Co., a catering firm in London. Smith lands in Arcadia, and while there tells a lie. For that he is flung in the Well of Truth, being bereft of his "side-burns" while at the bottom. Purged of his longing to prevaricate, Smith returns with the Arcadian mob of pretty people to London. First they visit the race track, then proceed to the restaurant of Smith & Co., where Mrs. Smith (Connie Ediss) neglects to recognize her husband. There is a love story or so wandering through the book, written by Mark Ambient and A. M. Thompson. The lyrics are by Arthur Wimperis. Lionel Monckton and Howard Talbot composed the music.

In the book are a couple of duologs in the second act (race course) with Miss Ediss playing "straight" as the "feeder." With Knight the talk is about his efforts to keep down to weight for the saddle. Some is funny enough, but there is an overdose. The same with Mudie when he has his go.

During this scene, which could have been improved in looks by a grass mat, Moulan climbs a tree. From that vantage point he throws apples upon the head of Peter Doody (Mr. Knight), who is flirting with his wife. This is about all the "old business" there is in the performance. The rest is clean and legitimate.

Mr. Mudie is a graceful fellow. He plays well all the time, growing upward as the play proceeds. He also helps Julia Sanderson to a good sized hit, while in a simple little dance with her. Miss Sanderson repeats this in the last act with Mr. Mudie, again scoring. The present role of Eileen Cavanagh, an "Irish lassie," fits Miss Sanderson in looks quite well. She is a pretty girl. It helped her in "Kitty Grey" 'also.

There are other pretty women in this show. Ethel Cadman is one of them, and Ethel has a voice that lays away over anything else heard during the performance. Miss Cadman's voice has been taken advantage of by the management. She sings too often. Better would it have been had one of her numbers passed over to Audrey Maple. Then Miss Maple would not have been obliged to render "I Like London" (almost a topical ditty) in a high soprano. "I Like London," while pertinent to the story, is of no use in New York.

That's all Miss Maple had to do except to mix in a quartet. Her former co-player in vaudeville during "The Love Waltz" days, Alfred Kappeler, is in the cast, looking right well in regular clothes. Mr. Kappeler takes cares of his role nicely, and no one would now believe he was the princely looking Prince from vaudeville.

Connie Ediss is doing herself proud. She has a part that suits here all the way to the ground.

Much of the music is likable, and some catchy, while two or three selections are strikingly reminiscent.

"The Arcadians" ought to have a long run at the Liberty for two reasons; it's a show deserving it, and the Liberty is a small house. *Sime.*

MAUD ALLAN.

A great art has been discovered by Maud Allan, the famed "Salome" dancer. Anyway, if Miss Allan did not discover this art, she has perfected it. How to remain upon the stage for five or ten minutes, and do nothing without appearing awkward or foolish is an open book to the Allan girl. She is a brunet, passable looking and lightly dressed.

Miss Allan has developed gracefulness to a degree where she believes that shoes, stockings or other undergarments may hinder her movements, so Maud leaves all the superfluous materials in the dressing room or at the hotel. Last Thursday afternoon Miss Allan—as a "dancer"—made her American debut at Carnegie Hall, New York, her native country, for Miss Allan is another of our countrywomen who found fame abroad. Through Gertrude Hoffmann having so extensively advertised herself as imitating Maud Allan's "Salome," featuring Miss Allan's name in the announcements along with her own, Maud Allan has become well known by reputation over here.

At Carnegie, a capacity house awaited the "dances." They got 'em, and they got 'em good. Nearly all the assemblage were women. In the first horseshoe tier of boxes, but two men were seen.

A suspicion gained strength that a "claque" had been scattered in the rear of the large auditorium. Many people applauded when there was nothing to applaud. In the one attempt of Miss Allan's, which might be dignified as "dancing" ("Dance of the Gnomes") the entire house responded when the sincerity of the plaudits contrasted with the previous noises made. This "Dance of the Gnomes" is really an effort. It happens in the cycle of dances called the "Peer-Gynt Suite," and was in the fourth period of the afternoon's performance. The music was by Grieg. At a dress rehearsal some months back, given by Nance Gwynn at the Lyceum Theatre, New York, the same music was used, but Nance hasn't been heard from since.

But speaking of music, although Miss Allan acknowledged the applause either by "classical" bows or an encore dance of the same as applauded, the Russian Symphony Orchestra did the trick for Maud. In this "classical" or "high art" stuff, it isn't the dancing, for there is no dancing; it's the music, or perhaps to be more correct, the person who selects the music. When Miss Hoffmann imitated Miss Allan in Mendelssohn's "Spring Song," Miss Hoffman had a setting as pretty as the melody. Miss Allan did not. She "danced" 60 minutes in all before a velvet curtain running in about "four." All her movements, such as the gentle waving of the hands, "lightly skipping," and undulations were gone through in the first five minutes. Thereafter regardless of what the program called the "dance," these movements were repeated. If Miss Allan tripped around the stage from left to right in one dance, in the next she tripped from right to left. It was constant repetition, and never dancing, even "art dancing." But Maud seemed to put it over because she could occupy the stage alone, and the cultured bunch in front believed they were seeing something. They were; as nice a couple of pretty bare legs as grows on land. When Maud stopped dancing, the orchestra played.

Miss Allan presented eleven dancing episodes. The first to attract attention was Chopin's "Mazurka," B-flat major, though why a "B-flat major" is directly concerned with a dancing bee wasn't explained, there being no announcer present.

Had Miss Allan not adopted the stage for a livelihood she could have succeeded in any other line requiring self-assurance. Anybody in the world with nerve enough to "dance" to Chopin's funeral dirge can get along. Miss Allan did. It was her tenth number during the afternoon "bunk." She wore mourning over her shoulders. Even here again the strains of that dead march carried the thing along, though it sent a creepy feeling over the house. Miss Allan closed with a Rubenstein waltz, in a dance nearly a duplicate of a previous one.

With her hand-waving Miss Allan is there a mile, but still, those who recall Julian Eltinge in his latest dance creation will also recall that as a waver of the hands, Mr. Eltinge—and a man at that—technically speaking, puts it all over Miss Allan.

Next Saturday at Carnegie Miss Allan will likely present her version of the "Salome" affair. It must be mentioned that throughout the afternoon, Miss Allan kept away from anything approaching a "cooch" movement. What she may do in the "Salome" is problematical. From all "versions," so far seen in New York, there is a "coochiness" concealed somewhere.

For vaudeville Miss Allan will require an orchestra, a regular orchestra, not a few musicians, for since it is the music which deceives the public, there must be plenty and enough musicians to play it.

About two of Miss Allan's numbers at Carnegie could be utilized for a vaudeville bill, without having the audience laugh their heads off. In vaudeville, patrons think they know something about dancing. Dancing there is not a lightly tripping bare-foot exercise. Neither is it always the buck and wing, nor hard shoe, but still it's dancing.

Yet withal, Miss Allan proved herself a big drawing card. Outside the hall, the $2 orchestra seats were selling at $4. Alfred Butt, who manages the Palace, London, and who managed Miss Allan for a long while never arranged the program he gave at Carnegie, that is quite certain. Miss Allan made a hit while playing a long run for Mr. Butt, and she may now make one for herself. "R. E. Johnston has the distinguished honor of presenting Miss Allan," the program proclaims.

Maybe yet before long, Mr. Johnston will insist that Miss Allan actually dances.

It's a dangerous experiment she is trying; this running about the stage with no shoes or stocking on, Maud may wear her tootsies out. *Sime.*

BOWERY BURLESQUERS.

Of the four people responsible for the "Bowery Burlesquers" performance, it is difficult to say which deserves the most credit. Each has done his work particularly well. The book is by John Raines, lyrics by Henry S. Creamer, William Vodery wrote the music and Joseph Hurtig did the staging. The designers, however, may be given credit only to a certain degree. The ideas without the proper talent would be useless. The material is there in this case, however, and the work of writers and producers has been carried out beautifully.

The show is in two acts, with more plot to it than usual, not saying a great deal. The Bowerys carry the story thread right through to the finish. The idea of the piece, while not entirely original, is far from the regulation hackneyed burlesque types, and there is sense to the entire proceedings.

In the matter of production Hurtig & Seamon have not hesitated, because of expense. The two scenes are both attractive. The first is the main floor of a department store, the second a very pretty tropical exterior. Sixteen chorus girls are easily the best looking and dressed lot seen this season. They work exceedingly well together. The many costume changes are all pretty and becoming.

Some of the managers who look so lightly upon the silk hose item might take a glance at this chorus, where every girl wears the silks, and note the difference it makes in the general appearance. The silk idea is carried through the entire wardrobe. With each change the silken hosiery to match goes with the costumes. It is not possible to say whether any one connected with the organization is responsible for the manner in which the girls dress their hair, but if anyone is, a credit mark goes for that.

The numbers all went exceptionally well, due to the combination of pretty dressing, catchy music and attractive staging. The single fault with the numbers is in the lights. The light effects are poor. In one or two numbers this just about spoiled them. It might be mentioned incidentally that straight tights appear only once during the entire show, and then just for an instance, worn by one woman in an olio act. The house didn't seem to miss them at all. The comedy happens at the proper places and holds its own with the other general

good points. The troupe can boast of several good comedians.

The comedy in many instances is derived from situations as well as talk and business. This is a relief. The old burlesque material does not creep in, although there are one or two familiar bits not taken directly from burlesque. The "mush" talk belongs to a vaudeville act and was heard last week in a Western Wheel show also. It is not important here, however. The "soda water fountain," from which no end of fun is derived, probably found its birth in "The Girl Behind the Counter." It is roughened up a bit here and was one of the biggest laughing periods. There were many big laughs during the running.

Ben Jansen is featured jointly with Lizzie Freleigh, but Mr. Jansen really has the floor to himself. Jansen plays a Hebrew in both acts, appearing also in the character in the olio, where he gives the "Courtroom Scene," formerly used as one of the pieces with the same show. Jansen is a comedian of the first water. He can do things, and this is what brings him so strongly to the fore. Jansen has a great deal to do, but at no time does his work become tiresome, for there is a pleasing variety to his method. In the first act with Eddie Fitzgerald and Jack Quinn he put over a musical specialty that held up the show for fully twenty minutes. Jansen went through the orchestra playing almost every instrument in the outfit (a la Edgar Bixley), finishing up with some good work on the drum. "I Don't Want to be a Hero," was also a winner for Jansen.

Fitzgerald came next to Jansen in the comedy end. He makes a dapper little Irishman, and gets to the front on several occasions. He contributes strongly to Jansen's musical specialty in the first act with a quantity of first rate eccentric dancing. He also sings "Casey" at the head of the chorus and makes it a delightful number. Quinn does capital work in both acts. He is a "fly straight" at the opening and a real "tough nut" in the burlesque. His handling of the tough talk is particularly good and variance in the characters attempted speaks well for Jack's versatility.

Sam Lewis plays several roles with varying success. He is at his best as the Mexican. Sam is there with a voice and puts it to good use at intervals. Two or three other men in the cast were not important. Miss Freligh leads the women in billing only. Lizzie is a corking looking girl with a very good idea of how to wear clothes, and she wears several very pretty frocks. She is always good to look at, but when she sings things take a different aspect. Miss Freligh has an undue amount of confidence and assurance, and plays her admittedly pretty smiles beyond all limits. Miss Freligh is the one woman to show in tights. This she does in Ben Jansen's olio act and makes a pretty picture.

Norma Bell and Edna Gree both overshadow Miss Freligh for real worth in the show. The former has easily the prettiest singing voice that has been heard in burlesque. It is only too seldom that voices of this calibre are heard in Wheel shows. Miss Bell also knows how to use her voice, and it becomes one of the mainstays. She dresses and looks well and reads lines intelligently. Miss Bell should be given the solo that Miss Freligh is now singing without the chorus. She could stand the test of going it alone, while Miss Freligh cannot.

Miss Green doesn't get nearly enough to do, but when she does show puts it over big. Edna is one dandy little dancer. She helped Fitzgerald make "Casey" a big hit with her Irish stepping, and later in the proceedings put over the real "number" hit of the show with her dancing. Miss Green also has too good a voice to be allowed but one number. Her dressing and appearance also speak strongly for more importance in the show. Many a burlesque show has been built around a soubret who could not commence to class with Edna Green.

While speaking of Miss Green it might do well to mention the two chorus girls who assisted her in her dancing number. Either one of these girls could be lifted from the ranks and placed in a principal role with a certainty of making good. One, "Jenie," carries herself extremely well and her work stands out even among the very good work of the other girls. Good burlesque soubrets are rare. If some enterprising manager wants to sign up someone worth while he might take a look at these two girls.

Josie Kine had little to do but look well and did all that.

In the olio an expectation incident in the courtroom proceedings is the only thing that approaches the disagreeable in the entire performance. The Shubert Musical Four, an instrumental singing combination do very well. The boys should drop the comedy, and all work straight. The "fly and sugar" yarn belongs to Edmund Hayes, and should be allowed to rest with him.

The Murray Hill was crowded Tuesday night. It is seldom a house shows such marked approval of an offering as they did of the "Bowerys." The show as it stands will compare favorably with any show in either Wheel. It is one of the few eastern shows that can go into the new Columbia without change. *Dash.*

MOULIN ROUGE BURLESQUERS.

There is much to commend in the performance given by the Butler, Jacobs & Lowry company, in possesion of the Eighth Avenue this week, but there are vastly more factors in the total of entertainment which would not meet with full approval save from the managers who reap what profit results or the comedians who claim the laughs as their own.

Treating the pleasant things first, the members of the chorus are to be complimented upon their neat, tidy and generally comely appearance and evident interest in their work. The matter of costuming, while never elaborate, is grounded on well blended color schemes, often in novel designs and always appealing to the eye. In first part and burlesque there are a half-dozen changes for the girls, the prettiest of which are shoe-top dresses worn in backing Murray J. Simon in the only lone hand he plays in the show.

"A Night at the Moulin Rouge" serves as the opener and the burlesque is a "O'Fallow and Desdemona." There is just about as much plot to both skits as usually comes to light in similar offerings —enough to pin titles to and make a destinction from the olio. It is not to be supposed that this far into the season enough of the original book remains for the author (not named) to recognize his work. An occasional laugh not projected by a "damn" or a "hell" may, reasonably, be classed as part of the work primarily put into rehearsal. Of these there were enough to induce the opinion that there must have been more and better ones than those which have survived.

The men principals most in evidence were Joe Emerson, Frank Dobson, Murray J. Simon and Harry A. Henshaw. The female contingent was headed by Cherry Bonner, Julia Sinclair, Marie Fisher and Victoria Sawtelle. While there were a dozen women in the audience which but half filled the Eighth Avenue Tuesday evening, this fact did not deter the comedians from "pulling stuff" which they felt would be "sure fire laughs" with the men comprising so vast a majority of those in front. While they dug no deeper than "cuss" words in open speech there was sufficient "blue" dialog to please immensely those who came in expectancy of getting just the sort of "humor" they found on draught.

Emerson gives such abundant signs of cleverness as a comedian, the greater part of the method and material he employs in getting the laughs seems unnecessary. He has a fine notion of real comedy demands; also he has an ample supply of ideas which do not make him eminent as a performer. Frank Dobson, in the burlesque, shows to good advantage as a knock-about comedian; the laughs he gets are mostly gained along clean lines and he bolsters up the scenes he is concerned in immensely.

Simons does not have the opportunity his cleverness as an interpreter of the Hebrew character deserves. He keeps his clothes and make-up clean, in no manner is coarse in action and swaps less "damns" for laughs than any of the three principals who deal in profanity. In his "number" with the girls behind him he starts something in the eccentric dance line which looks good for more of the same kind.

The women mentioned have enough to do to keep them busy. One or the other of the attractive leaders is in evidence most of the time. They take as a seeming matter of course the share in the questionable "comedy" of which the comedians make them a part, and when it comes to individual effort acquit themselves with credit. Miss Fisher, on appearance and ability, gains most of the points.

Julia Sinclair plays the "boy" role in the burlesque listlessly, but she jollies up a bit in an Oriental number which she leads near the finale. This feature needs no censoring, for Miss Sinclair lets the langor of the Orient obtain everywhere save in her shoulders. As a sequel to the first part she is the central figure in a "slumming" scene in which she presents the dance "Dramatique." The scene is worked out in silence, but none of the participants can be credited with much real pantomiming. Slides, which sadly need editing, are thrown upon a screen to tell the story, and the observer is thus enabled to follow what it's all about. The prettiest costume in the show is worn by Miss Sinclair in this number.

The olio is of average merit, number for number, until Prevost and Brown pull down a substantial hit with a short routine of tumbling and a too lengthy session of trempolin displays. There is no need of the stalling for laughs with ridiculous "sleight of hand" or the worthless whip-snapping incident. Their act is strong enough to run through with swiftness, the comedy in the tumbles taking splendid care of the laughter.

Frank Dobson opens the vaudeville section with songs in black-face and closes with good eccentric dancing. Kaufman and Sawtelle follow with a nice little musical act and singing turn, and as the third number in the olio, Marie Fisher and Cherry Bonner, sing the first verse and one chorus of three songs as a most acceptable contribution.

Joe Brown and Victoria Sawtelle pull down by far the biggest individual hits of the show as "drunks" during a prize fight scene which forms part of the burlesque. Both handle realistically without overdoing a brace of types difficult to represent. Brown, as the drunken substitute for the boxer who disappoints, is a scream.

The chorus is shown in full tights, pink ones at that, in the opening scene of the burlesque. They look mighty nifty. Their other costumes run to dresses of knee length, save one exception noted, and to the short pantalets so frequently affected.

The women principals do not go in heavily for dress, but they are all there in the silk stocking line-up. When Miss Fisher is "elected" Queen of the Moulin Rouge she appears all too simply dressed for one who has met with such distinction. But whatever their clothes the women look spruce and clean, and are entitled to the greatest measure of credit for garnishing the performance with most of the merit which may be assigned to it.

Giving the management its inning it is to be recorded that the public was "given what it wanted" and the audience was inclined to laughter most of the time. The twelve disciples of woman's rights scattered through the house were, however, ofttimes stoical listeners to the laughter and what produced it. *Walt.*

"THE GIBSON GIRLS."

Fred Irwin was well aware Monday evening that his "Gibson Girls" show was not in good shape when opening at the new Columbia. Mr. Irwin recognizes the good and poor points of a performance, though it be his own company.

When Mr. Irwin said that the first part would be replaced during the week that was sufficient, for the first part of "The Gibson Girls" should be taken off. It is a talky farce, preventing action by the quantity of dialog.

The burlesque is a sort of conglomeration of the original piece, "Frenchee," "The Gibson Girls" started the season with. The two-act play is credited as written and staged by Jack Burnett.

There is some spicy dialog, handled by John P. Burke, lately added to the cast as chief comedian. Burke sent the matter over to tell. This "spice" (it was not nasty although somewhat expressive at times) may be what the Columbia needs. The house Monday evening was a poor one, though perhaps at the prices of admission at the Columbia the box office statement made a good showing.

Burke did not appear in the first part. J. W. Sherry and Josephine Barrows got what little honors there were to that end.

Sherry again came forward in the bur-

lesque in a character role, comically made up, and doing good work all the time.

The Barrows young woman was the distinct hit of the show among the women. She dressed well, was lively and enunciated so distinctly in intelligently handling lines that one had to pinch oneself to believe it.

Helene Veola, down for a dance she did not execute, is the best looker in the show and really one of our very best lookers. As a "Gibson Widow" in the burlesque Miss Veola was there a mile, even making Annabelle Whitford, the original Gibson stage beauty, who sat in a box, look herself over, while Georgia Caine in the opposite box, showing a great fondness for a magazine up to that time, became all attention.

Mae Burke is the leading woman. Miss Burke partially resembles Eva Tanguay and Grace Tyson, both in looks and actions. In the olio act of John and Mae Burke, "How Patsy Went to War," Miss Burke presented rather a stunning appearance in a handsome dress. The Burkes are playing the act about the same as formerly. Collins and Sherry presented the old Gallagher and Barrett skit, "The Battle of Too Soon," W. J. Collins taking the comedy end. They did well with it.

Fred Rivenhall and the Dankmar-Schiller Troupe were the added attractions, causing the Barrows to forego their olio specialty.

In the reformation of the burlesque, Burke, who is still new to the part, will probably work into it well, when, with the others, a good laughing burlesque will be given. There are several good smiles there now.

There is a good chorus, well dressed, with two or three freaky looking girls in it. The numbers are well taken care of, with the choristers dancing without any wide diversity in steps.

Louise Palmer leads two or three of the numbers ,and wins out on the handling alone, without the aid of comedy, audience or anything else.

Mr. Irwin says the first part will be taken off, perhaps this week. If the substitutes proves enjoyable, "The Gibson Girls" at last ought to become an entertaining show, for the people are there now, if they can hit upon something to bridge over until the burlesque is reached.

Sime.

JOLLY GIRLS.

T. W. Dinkins presents "The Jolly Girls"—"A Big Spectacular Extravaganza Company;" that's the program billing and it is the funniest thing about the show. The organization is one of the skimpiest arrangements seen to date. Everything about the show proclaims aloud the cutting down of expenses. In the two pieces three scenes are shown. Two are nothing more than the bare stage. The third is a scene in "one" before a cheap looking drop. All the scenery, props and all could be carried in an ordinary size grocery wagon. Incidentally no extra wagon would be needed to cart away the costumes. Sixteen chorus girls have costumes of pink tights, with a little put on for one number and a little taken off for another. As long as these pink things play so important a part in the dressing, if nothing else, they might have been secured of the same color. Aside from looking badly, which the girls cannot help, the chorus is about the worst trained seen. One or two of the numbers received encores, but this was due entirely to the principals who led them or to the comedians who worked in them. A ragtime number led by Theresa Colton was the only really lively one in the show, and this was a winner principally through a "cooch" two step accompanying.

The pieces are of the usual. The opener is one of those hotel things. The comedy is at times, good, and at times, decidedly otherwise. In the opening piece it is for the most part otherwise, but in the burlesque it is much better and the house seemed to enjoy it. Whatever may be said of the comedy, however, it is only fair to say that at present it is what is holding the show together. There are many old bits involved, and, although some of them belong exclusively to the comedians who are doing them, it does not take away the fact that they are old. There is a bit of Rawls and Von Kaufman's "Mush" material which gets laughs.

The show even with the roughening up for the Eighth Avenue house is clean. Only a few bits creep in that might be called objectionable. The use of "damn" and "hell" is frequent and unnecessary, but this is not as bad as the frequent reference to the skunk. There is a little more to the burlesque than the opening piece, and it is a much better arrangement. There are one or two new ideas involved, and this is a big recommendation, even though the ideas are not especially novel.

Herb Bell is featured in the opening piece, but has little or nothing to do in the burlesque. Bell is a German comedian without anything especial to recommend him. The opening piece was produced by him. The little fun that was forthcoming from the piece was due almost entirely to Tony Kennedy, a first rate heavy voiced Irishman who is capable of better things than he is doing with this show. Kennedy is prominent at all times in the opener, and is even more so in the burlesque, where he stands out above everyone else in the troupe.

Teddy Evans has little to do in the opening piece as a tramp, but comes strongly to the fore in the burlesque, working opposite to Kennedy. He shares honors almost evenly with his running mate in the closing piece.

L. Schoenwerk does well in both pieces, considering that magic is his direct line of business. In the opening he is the legit and gets away in good style. As a straight in the burlesque he is all that could be desired. Schoenwerk dresses very neatly in the burlesque and shows to good advantage against the slovenly background.

Bebe Ashton plays a bellboy in the opening piece, but fails to get anything out of the role, although he works hard enough.

Amongst the women principals Flo Zeller is easily the star. Flo does little or nothing in the first part but look good, and this she does indeed, although she only wears one costume during the running, and that a not over becoming one. In the burlesque Miss Zeller is the principal boy, and this is where she shines, wearing two corking costumes, one black and the other white. In both she is bully. Tights have not been worn more gracefully this season by any of the principal boys. At the head of a couple of numbers Miss Zeller shows a voice above the average, and on a general summary would carry the honors of the show.

Theresa Colton is second to Miss Zeller. Miss Colton dresses in good taste, making several pretty changes. A couple of the soubret type are especially attractive. Miss Colton can put a song over and she should be allowed a little more freedom.

Grace Patton is not altogether successful as a soubret. She wears a couple of nice dresses, but lacks the necessary dash and go for a winning soubret. Nancy Simpson was billed as a principal, but Nancy did not get to the bat at all.

Five acts lined up in the olio all made up from the principals of the organization.

"The Jolly Girls" with Jack Johnson as added attraction played to big business Tuesday night, although the house was not capacity. In its present shape the show needs a big extra feature.

Dash.

AMERICAN.

It must have been a case of shuffle, cut and deal again after the Monday matinee, for at night the bill, as it ran, save in the last half, bore scant resemblance to the list as programed. Cartmell and Harris were out of the show and Gertie Le Clair and "picks" were changed from opening the festivities to immediately following intermission. Sam Stern moved down from fourth to sixth, Nellie Wallace preceding instead of following Middleton, Spellmeyer and Co. Young and Marks were added, opening the show.

As scheduled for Monday evening the entertainment ran smoothly and flushed a lot of class. Three sketches of entirely different types all pulled down hits. Middleton, Spellmeyer and Co. coming in for a shade the best of it. Texas in the abstract, with Miss Spellmeyer the central figure of the vista, is a far cry from Texas concrete. With more such fetching lookers as she is in the "Panhandle" its desert wastes would soon be over-run with marriageable young men. Mr. Middleton has written a sketch which grips the emotions with tense appeal, and his artistic work caps the skillful playing of his associates with a delightful effect.

Sam Stern entered where the Middleton Spellmeyer "Indians" made their bow and his "Yiddisher Indian" make-up will never fit better into a situation. His clean cut work earned for him the well deserved individual hit of the bill. Everything he does comes through clean; there is no grime or muck in either his make-up or material, and his four songs were every one of them delivered on demand, without a single forced entry.

It was a tight fit for honors between Beatrice McKenzie, Walter Shannon and Co., in "More Ways Than One" and in the realistic "Ma Gosse." The first named sketch makes a mild start, but finishes with a flash and flare which carried the house by storm. Miss McKenzie and Mr. Shannon got away so speedily and successfully with most of the work that the audience seemed to lose sight of the excellent interpretation which William Brummel gave to what there was of his duties as the "Company." The vocal music indulged in by the two clever principals scored a great hit.

"Ma Gosse" is all to the goodski. And so voted the audience, clinching its verdict with tumults of approval with some mild "Oh's" and "Ah's" scattered around by way of punctuating the intensity of interest which centered upon the Delsartean contortions Gaston Silvestre and Edne Mallon engaged in while showing denizens of East Side dance halls how very little they know about the fantastic art of "spieling." There is much less of pantomime in this number than in like productions New Yorkers have witnessed.

The early section of the first half, given over to soft and hard shoe dancing by Young and Marks; a divertising little musical act introduced on violin and 'cello by the Two Roses, and a corking good acrobatic and tumbling inning by Hall and Earl (New Acts) started matters most interestingly.

Individual hits of huge proportions were scored by Nellie Wallace in a round of character songs: and James J. Corbett with recitals of his experiences. Corbett's confidential and friendly method of delivery helps him to gain quick entry to the good graces, and all of his routine is well worth the telling. Miss Walace left the audience still insistent, after four good "comics" and beholding the most grotesque and ridiculous make-ups shown here in many moons. Her face seems to fairly hurt, and her grasp of eccentric methods is most complete.

Paul's Six Juggling Girls (New Acts).

Walt.

HAMMERSTEIN'S.

There may be a scarcity of acts in "one" throughout the country or at least that is the everlasting cry in vaudeville circles, but this bill at Hammerstein's would argue quite to the contrary. Of the nine acts listed no less than six must be counted in the "one" class, although Gus Edwards and Jones and Deeley really utilize "two" in their offerings. The first four acts on the bill work in "one" proper, rather an unusual circumstance.

The bill did not look particularly inviting on the program, but it worked into a first class comedy and singing entertainment. The house was not capacity Monday evening, but the attendance was large. It filled up very late even for Hammerstein's. If the first two acts, Lillian and Patricia and Frank Rogers (New Acts), had come around front after their turns they would probably have thought they were in another house. The late comers did not stop even there, however, for they were still coming in when Al. Jolson "No. 4" was on.

The tardy ones interfered more with Ray Cox than anyone else and the "southern comedienne" had a hard road to travel for the first half of her specialty. She stuck to her work, however, and after the baseball bit, with a few new twists, received appreciation.

Al. Jolson in his second week followed Miss Cox. Jolson placed himself on a solid basis with the Hammerstein throng and on his appearance was given a hearty reception. His work was enthusiastically received throughout and the applause at the finish was sure and solid, coming from all parts of the house.

Jolson has jumped in one bound into the front rank of single entertainers.

Gus Edwards at the other end of the bill, next to closing, pulled out a winner. Gus has a well laid out routine for this, his third week of the season, at the corner house. "Plugging" has been eliminated from the act, for the by-play with the audience in "Louie" can hardly come under that head as it is done more for the amusement of the audience than for any good that may come to the song. Brother Leo presided at the piano.

"Circumstantial Evidence" closed the intermission. The act stands almost alone in acts of its kind for vaudeville. While it is at the finish intensely dramatic, the way leading up to the climax is laid out through a comedy route. This gives it a vaudeville value.

Jones and Deeley opened after the intermission and fared very well. The act is running better than when first seen and the boys are also singing much better together. They scored.

Murphy and Nichols started a little slower than usual with their burlesque war drama, but the act gathered impetus as it moved along and was the usual big laugh at the finish. Atra (New Acts).

Dash.

FIFTH AVENUE.

There was another mixup of the program at the Fifth Avenue Monday afternoon, if the printing of the program gives any indication of the scheduled order of acts. Lillian Herlein, billed for an early place appeared next to closing, and the Four Holloways, programed to close the show were shifted to a place early in the evening. At that the show ran off entertainingly despite the fact that three of the acts were new and in one case, at least, untried. The untried one was Miss Herlein, who comes into vaudeville from musical comedy. The other newcomers were The Great Marabini, ice sculptor, and Mrs. Fay (New Acts).

It remained for Homer Lind and Co., in "The Opera Singer," to "clean up" on the evening. It is a curious fact that this sterling artist has been playing in his present vehicle at the out-of-town houses for more than a year without the recognition of a New York appearance. Such a circumstance is an indictment against the methods of reports and reviewing carried on by the vaudeville managers. New material such as Mr. Lind has brought to vaudeville is valuable.

In addition to the excellent singing by Lind, the act has dramatic interest as well as clean, natural humor, and an added touch is given by the violin solo of an unusually pretty young woman who is his chief support.

Leona Thurber and Harry Madison and Merrill and Otto have acts perhaps too closely related to appear upon the same program. They do not conflict in any special particular, but the general character of both is the same. However, they make decidedly interesting and bright singing and dancing numbers and for that reason added a good deal to the evening's entertainment.

Miss Thurber is perhaps the more vivacious and lively of the two women, but Lola Merrill makes up for this advantage by having quite the catchiest stage manner imaginable and is a sprightly young person on her own account. Both turns scored strongly.

The Four Holloways were placed rather earlier than ordinarily falls to the lot of acrobatic acts, but secured their share of the applause. The wire quartet have a prettily dressed turn with a certain novel quality. There is a comedian with a get-up much too wild to be funny, and some of his clowning is very forced. He could well tone down. The bicycle riding on the wire is interesting and some of the feats are striking. *Rush.*

"HOLDING OVER" $50 ACT.

It looks like the sensation of the season at the New York Roof, where Marian Marland, "The Oriental Rose," will be held over indefinitely by Manager Walter Rosenberg.

Marian does a "posing act." It has started some talk. A great many people can not decide whether Miss Marland is a great artist or just the reverse. They are coming often, and bringing their friends.

Mr. Rosenberg thinks so highly of his drawing card that last Saturday he entered into a new contract with her, increasing the salary of his star $5 a week, raising it in all to $50.

The receipts last week at the New York Roof are reported to have been over $2,000. Admission is 10-15-25.

BIG ENTERPRISE AT LONG BEACH.

Work has commenced on a big amusement enterprise at Long Beach, L. I. The Paul J. Rainey Pier Co. has purchased the right to build and occupy a pier and theatre at that place. It will open for the summer July 1 next. This right, granted by the Long Beach Estates Co., is exclusive for 15 years for the pier and 10 for the theatre.

It will be an octagonal house of novel construction. The Rainey Co. has an authorized capital of $700,000, divided into 14,000 shares of $50 each, and an authorized bond issue of $700,000, secured by a first mortgage, held by the Title Guarantee and Trust Co., of New York.

THE "SKULL TROUBLE" CLUB.

During last October the "Skull Trouble" Club was organized by employees of Hammerstein's and Belasco's theatres, with a membership of twelve, mostly mechanics. The growth of the club membership has been remarkable and there are now over three hundred names enrolled, including players in vaudeville and the legitimate. Meetings are held every Sunday night in Lyric Hall, always resulting in a general good time. Volunteers from the club membership provide entertainment. When funds sufficient for the purpose have been raised it is planned to secure permanent quarters near Longacre Square. Frank Manning, of Belasco's stage force, is president of the organization.

STILL AT IT.

The union of stage employees in this State have again sent to the legislature a bill which would have the effect of cutting off Sunday vaudeville performances. This is the fifth year they have tried. It is understood that the motive back of the effort is the fact that the Keith-Proctor theatres in New York are not unionized back of stage.

The Actors' Union has, as formerly, thrown its influence against the measure.

NOTES

"Ma Gosse" is held over at the American, New York, for next week, the act's fourth there. Paul's "Juggling Girls" have also been held over.

The Joe Boganny Troupe of acrobats will return to the Morris Circuit on March 14 for another trip of ten weeks.

The Liebler production in which Mabel Hite and Mike Donlin are to appear is being rewritten. It was formerly "The Head of the House," which had Frank O'Malley is one of the authors, having publicly appeared in Chicago. The new version, renamed "A Certain Party," will likely show itself for the first time in about two weeks at Wilkesbarre, Pa.

The newly elected and installed Mayor of Memphis has expressed himself as favoring Sunday concerts. Last season Memphis was all torn up in church circles over the shows on the Sabbath, which finally were stopped.

Johnny Ford has reverted to his "single," though adding a piano player and working in "two."

The Cleveland Hippodrome suspended the vaudeville show for one night this week, giving the stage to Tetrazzini and her voice.

Bert Ralton has left Woods-Ralton and Co., forming a partnership with Lucille La Tour of the La Tour Sisters.

Bert Bambard, of Swan and Bambard, injured his leg during a recent performance with "The Golden Crooks," and has been out of the show.

Helena Frederick, lately with "The Patriot," was successfully operated upon in New York this week for appendicitis.

There were no disappointments in the bills around New York this week. This is evidenced through Loney Haskell "laying off."

A Northern Pacific Railroad train was wrecked near New Salem, N. D., late last week, and a number of vaudeville artists traveling over the Sullivan-Considine Circuit were painfully, although not fatally injured. Among those hurt were Mrs. Bolton (Bolton Troupe), Mr. Smith (Smith and Harris), Miss Russell (Smith and Russell), and Miss Piero (Piero and Wilson). The artists were all in one car, not as badly wrecked as the rest of the train. They arrived at Butte in time to open.

The formal opening of the Kaiserhof, Broadway's newest cafe and restaurant, took place last evening (Thursday), Jan. 27. Paul Henkel, who was formerly manager of Keene's Chop House is the proprietor. The new resort is located in the Shubert Building, Broadway and Thirty-ninth Street.

Lovenia Dell Neel has traveled from Manila to appear in vaudeville over here. H. D. Hadlock has the management of her.

Jolly and Wild and Co., a turn which has played extensively in the west, has been increased by a midget, and is scheduled for an eastern showing soon.

Coast, MacFarlane and Co. from the west are at Shea's, Toronto, this week, playing a sketch. The sketch is booked by Al. Sutherland.

Clivette returned to New York this week with a list of hairbreadth dodges of the custom officials, who found the man of mystery with about $150,000 worth of jewelry on his person in the far northwest of Canada. Clivette had the jewelry on consignment, for sale purposes. His reminiscence of the far western tour and the many incidents connected therewith will probably shortly appear in book form. Any week that Clivette doesn't work he turns out a booklet that is an act by itself.

Jules Ruby, having taken office room in every suite between the sixth and first floors of the Long Acre Building, has finally alighted in No. 521. Now "Jules Ruby" is above "Jo Paige Smith" on the door. Jules said he moved unexpectedly, having entered Smith & Albee's office, and when leaving, forgetting to take his hat with him.

Jane Boynton and Fannie Burke make up a "piano act," placed through Mike Bentham, the only agent in New York who leaves his "open sheet" right side up on the desk.

Nellie Eltinge (Mrs. Eugene O'Rourke) and William Keogh are playing their new sketch. It is named "23 on the Red."

Those song making kids, Williams and Van Alstyne, play the Orpheum, Brooklyn, next week, having been placed for the Percy G. Williams time along with other United dates by Mike Bentham.

A FAIR CIRCUIT NOW.

As a result of the convention of the national fair managers' body in Chicago recently, there is in process of arrangement a series of "fair circuits." The national body is making contracts with booking agents for six weeks and more, the agents furnishing the entire show at a flat sum, the fair men paying transportation.

Charles L. Sasse, the East 14th Street agent, has contracts to supply the attractions for six of the fairs (all State affairs). Each fair runs a week, and the same show will play around the sextet. It will cost $5,000 weekly.

The season commences Aug. 29, and runs until the middle or latter end of October. The associated fairs have so many stands in so short a time that the time and territory has been cut up into several circuits and the agents will organize shows to play around the different divisions intact.

VARIETY ARTISTS' ROUTES

FOR WEEK JAN. 31

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JAN. 30 to FEB. 6, inclusive, dependant upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adams Mark Knickerbocker B R
Adams Billy Leominster Leominster Mass
Adams & Alden Orpheum Lincoln Neb
Adamini & Taylor Majestic Toronto
Adler Felix Barrison Wankegan Ill
Ahearns The 3219 Colo Av Chicago
Aitken Bros 234 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Freibel 111 Hamburg Ger
Alpine Troupe Warren Pa
Aldines The 964 E 62 Chicago
Alexander & Bertice 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie 118 Central av Oshosh Wis
Allenia Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B R
Altus & Arliss Girls Will be Girls
Alvias The 801 B Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 973 Gordon Toledo O
Almera Helen Imperial B R
Alrosa Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lilies B R
Alvers & Co White's Gaiety Girls B R
American Cowboy Four Rice & Barton B R
American Newsboys Quartette Haymarket Chicago
Amsterdam Quartette Cort Chicago Indef
Anderson & Anderson 339 Dearborn Av Chicago
Anderson & Evans 955a Gates Av Brooklyn
Anderson & Abbott Co 2906 Magan St Louis
Andersons Four National Htl Chicago
Apdales Animals Orpheum Brooklyn
Ardell Lillian Frivolities of 1919 B R
Ardelle & Leslie 19 Broesel Rochester N Y
Arnoldas Leopards Empress Cinn O
Arlington Four Grand Evansville
Armond Grace 810 Dearborn Av Chicago
Arthur Mae 15 Unity Pl Boston
At the Country Club G O H Pittsburg
At the Waldorf Keith's Boston
Atkinson Harry 21 B 20 N Y C
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Maling Eng
Avery W B 5006 Forrestville Chicago

B

Baader La Velle Trio 820 N Christiana Av Chicago
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Dominion Winnipeg
Baker De Voe & Olschansky 2 Empire Paterson
Baker Chas Miners Americans B R
Baker Harry 3942 Renow W Philadelphia
Banks Geo S Scenic Providence

BALLERINI'S DOGS

The finest and most remarkable dog act in vaudeville. No commands given or whip used.
PLAYING ORPHEUM CIRCUIT.

Bannans Juggling Orpheum Harrisburg
Banyan Great Barrison Wankegan Ill
Barber & Palmer 617 No 22 So Omaha
Bards Four Reading Pa
Barrett Sisters Orpheum Minneapolis
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co Lyric Dayton O
Barnes & Crawford Orpheum Omaha
Barnes Reming & Co Colonial Covington Ky
Barnes Al Colonial Erie Pa
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Garfield 2690 E 53 Cleveland

BERNICE BARTLETT

Dramatic Soprano with "Bohemian Sextette."

Barto & McCue 819 No 2 Reading Pa
Bassett Mortimer 270 W 39 N Y
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis 97 Wolcott New Haven
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 3442 Charlton Chicago
Beardsley Sisters Union Htl Chicago
Bedell Walter & Co 14th St N Y C
Bedini Madame Schindlers Chicago
Beeson Lulu Temple Rochester
Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Belmel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sangamon Chicago
Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Margaret Irwin's Big Show B R
Bennett Trio 206 W 97 N Y
Bennett Bros 258 W 65 N Y
Bennett Lelle Frivolities of 1919 B R
Bennett Sisters Miner's Americans B R
Benton & McKenzie Crystal Columbus Ind

LEO BEERS

PIANOLOGIST.
JAN. 31, MABEL, CHICAGO.

Bernstein Bertha Bon Ton B R
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Bergere Sisters Bijou Racine Wis
Berra Mabel Apollo Berlin Ger
Bertina & Brockway 311 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Frivolities of 1919 B R
Bimbos The Orpheum Evansville

Bimm-Bomm-Brrr

Will be in HAVANA, CUBA, for four weeks, commencing Jan. 15.

Bindley Florence Orpheum Ogden
Bison City Four Orpheum Sioux City
Bissonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Blessings The Circus Variete Copenhagen Denmark
Bloomquest & Co 3220 Chicago Av Minneapolis
Bordley Chas T 247 Tremont Boston
Boys in Blue Orpheum Des Moines
Bootblack Quartet Orpheum Omaha
Bonner Bonnie Avenue Girls B R
Borden Zeno & Haydn Bros Oh You Woman B R
Borella Arthur Orpheum Cleveland
Borger G Miss N Y Jr B R
Bosbell May Columbia B R
Bowers Hinkle Co Orpheum Seattle
Bowers Walters & Crooker Shea's Toronto
Bowen Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney Shea's Buffalo
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK JAN. 31, SHEA'S, BUFFALO.
Oh! You Smith and Heagney.

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennen Samuel N 2856 Tulip Phila
Breanon Lillian Miss New York Jr B R
Brenon Downing & Co Poli's Meriden Conn
Brennan Joe Colonial Richmond Va
Briansi Romeo Oh You Woman B R
Briansi Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gordon Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Brinkman Ernest Miles Minneapolis
Brooks & Klugman K & P 125 N Y C
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farlardean King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."
JAN. 31, EMPIRE, NEWARK.

Brown Dick Brigadiers B R
Browne Rothwell & Co Majestic St Paul
Browne Bessie & Co Marlowe Chicago
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Buckner The Great Bush Temple Chicago
Bunchu & Alger 2319 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burke & Urline Empire Fitzgerald Ga
Burt Wm P & Daughter 131 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Burton H B Victoria Wheeling W Va
Burrows Travis Co 111 E 26 N Y
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Carlotta Majestic Denver
Caisedo J A c/o Jalla 4 Stone N Y
Caesar Frantz Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5966 Kennerly Av St Louis
Cameron Ella Bijou Quincy Ill
Campbell & Parker 911 N 8 Vincennes Ind
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Campbell Harry Irwin's Big Show B R
Canfield & Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS,
JAN. 31, STAR, CHICAGO.

Carbery & Stanton 112 5 Av Chicago
Cardownie Sisters 244 W 39 N Y
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark Haymarket Chicago
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum Temple Ft Wayne
Carters The Variety Charleston Ill
Calvert Mable Sam Devere's Show B R
Carson Bros Hippo Brighton Eng
Carson & Willard Orpheum Memphis

"CHRISTMAS AT HIGGINS"

Great Rural Comedy Playlet,
By Evelyn Weingardner-Blanchard.
NOW PLAYING WESTERN VAUDEVILLE ASSOCIATION TIME.
Direction, PAT CASEY

Castano Edward Watson's Big Show B R
Carr Alex Colonial Indianapolis
Carmen Frank 465 N 163 N Y
Carter Harret Reeves' Beauty Show B R
Carver & Oliver Majestic Galveston Tex
Carsello Josephine Colonial Warsaw Ind
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Orpheum Denver
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrell & Schuyler Hippo Lexington Ky
Chase Dave 00 Birch Lynn
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington Del
Chester & Grace 167 Dearborn Chicago
Chip & Marble York Htl N Y C
Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96-4 Pittsfield Mass
Clarke Wilfred Lambs Club N Y
Clark Fiolette Byrnes Bros 8 Bells Co
Clark & Duncan Bijou Manchester N H
Clark Billy Majestic Denver
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clare Frances Bon Tons B R
Claton Carloe 285½ 5 Av Nashville Tenn
Clayton-Drew Players Wilson & President Chicago
Clayton Ethel Bon Tons B R
Children Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clermento & Miner Bijou Woonsocket R I
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Keith's Boston
Clipper Comedy Four Gaiety Boston
Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Dennison av Columbus O
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn New York New York Indef
Cohen Tillie 23 Burrill Providence
Collins & Hart New York New Orleans La
Collins Eddie 5 Reed Jersey City N J

COLLINS AND HART

"LITTLE NEMO."
JAN. 30, NEW ORLEANS.

Collins & Hawley Yankee Doodle Girls B R
Collins & Brown Wash Spokane
Collinson Trio Howard Keith's Providence
Comrades Four 834 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conboy Kelcey Bijou Quincy Ill
Conroy Le Maire Co 1536 B'way N Y C
Cook Geraldine 675 Jackson Av Bronx N Y Boise
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Copperfield David Co Syracuse N Y
Cordua & Maud 104 E 14 N Y
Cornish Wm A Yale Kansas City Mo
Cox Lonzo & Co 5511 W Lake Chicago
Coyle & Murrell 3327 Vernon Av. Chicago
Coyne Tom Hastings B R
Craig Blanche Orpheum Salt Lake
Crane Finlay Co 191 Elm W Haven Conn
Crane Mr & Mrs Gardner Haymarket Chicago

MISSES

CRAWFORD and MONTROSE

This week (Jan. 26), ORPHEUM, BROOKLYN.

Creo & Co 1404 Boris Av Phila
Cressy & Dayne Columbia St Louis
Cross & Maye 1318 Huron Toledo O
Cummins Grace & Co Bijou Racine Wis
Cunningham & Marion Anderson Louisville
Cunningham Bob Cherry Blossoms B R
Curtis Carl Hastings B R
Curtis Sam J & Co Mozart Williamsport Pa
Cutting & Zulda Palace Huntingdon Ind

D

Dagwell Sisters 6 Orpheum St Paul
Dale Dottie 252 W 36 N Y
Dale & Boyle Auditorium Lynn
Daley Wm J 108 N 10 Phila
Daley Frank Orpheum Mansfield O

THUNDER AND LIGHTNING.

FENN DALTON

THE MUSICAL FELLER.
Playing Clubs, etc. Well! I should say so.

Dalton Harry Fen 175 Irving Av Brooklyn
Damsel & Farr The Ducklings B R
Dancing Clyde National San Francisco
Darmody Bijou Piqua O
Darrow Clyde Knickerbocker B R
Davis Edwards Polis Zridgeport
Davis Bros 4 Blandy Zanesville O

DAZIE

JAN. 30, MAJESTIC, MILWAUKEE.

Davis Belle Orpheum Los Angeles
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter M Bon Ton B R
Dawson & Gillette Bijou Lansing Mich
Day William Hastings B R
Dazie Majestic Milwaukee
De Clairville Sid 1313 Douglas Omaha
De Cotret & Rego Bijou Worcester

De COE

"The Man with the Tables and the Chairs."

De Forest Corinne Imperial B R
De Haven Sextet Orpheum Minneapolis
De Mar Zola Knickerbocker B R
De Milt Gertrude Pastime Chicago
De Mont Robert Co Temple Rochester
De Mora & Gracata Reed Htl Chicago
De Marlo Schuman's Frankfort Ger
De Oench Mlle M 336 So 10 Saginaw
DeVilde & Belda Grand Victoria B C
De Vere Geo & Madeline 54 W 126 N Y
De Verne & Van 4572 Yates Denver
DeWitt Burns & Torrence Greenpoint Bklyn N Y
De Witts Models 262 W 25 N Y
De Wolfe Lanier & Linton Columbia Cleveland
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Desa & Sibley 463 Columbus Av Boston
Deaton Chas W 1594 Bway N Y
Delmar & Delmar 94 Henry N Y C
Delton Bros 261 W 38 N Y

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The Chas. K. Harris Courier

CORDELIA

A NEW STAR IN VAUDEVILLE, ASSISTED BY

HANS HANKE

SINGING

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AND

"When Love Comes Stealing Into Your Heart"

CHAS. K. HARRIS,
31 WEST 31st ST., NEW YORK.
MEYER COHEN, Manager,
Chicago, Grand Opera House Bldg.

Deholls & Valora Princess Wichita Kans
Demacos The Poli's Waterbury
Deminio & Belle Victoria Baltimore
Denney Walter Mardi Gras Beauties B R
Desmond & Co 24 E 21 N Y c/o Linn
Destiny 446 16 Detroit Mich
Derenda & Green 14 Leicester London
De Muth Henry Fashion Plates B R
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Empire W C London Eng
Diehl A S Meichers El Campo Tex Indef
Dilla & Templeton Dominion Winnipeg
Dillon John Irwin's Big Show B R
Dixona Four 756 S Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Brooklyn
Doherty Sisters Orpheum Oakland
Dolan & Lenhart Bijou Lansing Mich
Dolan Fos P Imperial B R
Dolce Sisters 349 W 14 N Y
Dolly Twins Midnight Sons Co Indef
Donald & Carson 7 Anderson Louisville
Donaldson Anna Orpheum Minneapolis
Donner Dorris 343 Lincoln Johnstown Pa
Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconomowoc Wis Indef
Doyle Hughy Irwin's Big Show B R
Drew Lowell & Esther Barrison Waukegan Ill
Dreamers Three 1232 No Alden W Phila
Dube Leo 258 Bowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duffy Tomas H 4028 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Maude Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lilies B R
Dunn Nellie Irwin's Big Show B R
Dupres & De Yoe O H Richmond Ky
Dupree Fred Bennett's Ottawa
Durand Musical Five Cheshire Conn

E

Eagon & Austin Gayety Pittsburg
Earle Edid Irwin's Big Show B R
Early & Laight New Century Girls B R
Edwards Fred R Buckley Htl Elkhart Ind
Edwards Tom Keith's Phila
El Cota Victoria N Y C
El Barto 2531 Hollywood Phila
Eldon & Clifton T Pantages Sacramento
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth & Lindon Orpheum Memphis
Ellsworth Mr & Mrs 606 S Av N Y C
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Lerner Merry Whirl B R
Emerson & Baldwin 7 Pavilion Glasgow Scot
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R

ECKHOFF AND GORDON

Agent, JAMES PLUNKETT,
Long Acre Building, New York City.

Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Empire Shepherd's Bush Eng
Englebreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Emerson & Le Calir Vaud London Ohio
Ernests Great Keith's Phila
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Erxleben Bert A Shootover Inn Hamilton City Cal
Eslinger Mabelle E 216 S Central Ave Chicago
Espe Leonard & Louis Majestic Ft Worth
Evellen D Ellis Nowlin Circus
Evelyn Sisters 252 Greene Av Brooklyn N Y
Everett Ruth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 46 Allen Rochester
Fautas Two 211 E 14 N Y
Farleys The Bijou Duluth
Faye Elsie & Miller & Weston 13 Orpheum Spokane
Fay Anna Eva Sittners Chicago
Fays 2 Coley's & Fay Orpheum Salt Lake
Felsman & Arthur 2144 W 20 Chicago
Fennet & Lawrence 623 Ferry Av Camden N J
Fenton Jimmie & Gertrude Pantages Helena Mont
Ferrell Bros Orpheum Birmingham
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

FARREL-TAYLOR TRIO

Funniest Blackface Act in Vaudeville
JAN. 31, CASINO, BOSTON.

Ferguson Frank 489 E 43 Chicago
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Fiddler & Shelton Orpheum Butte
Field Bros Orpheum New Orleans
Fielding & Carlos Pantages Vancouver B C
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Perkins Keith's Phila
Fitzgerald & Quinn Bowery Burlesquers B R
Flatico Alfred Jay Powell & Cohan Co Indef
Flemen William Orpheum Spokane
Fletcher & La Piere 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B R
Fogarty Frank Columbia St Louis
Fonda Mabelle Variete Copenhagen Denmark
Ford & Co Comet Shenandoah Ia
Ford & Wesley 242½ No Franklin Phila

THE LAD WITH A PERSONALITY.

EARL FLYNN

Have you seen my "Beauty?"
"NETTIE McLAUGHLIN."
Booked solid. Going great. A big success.
Doing fine. Catch us.
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Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Foster Elinor Alamo Charlotte N C
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Axalea Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Ward Bijou Winnipeg
Fox & Evans Girl Question Co
Fox Florence 172 Fllmore Rochester
Foy Margaret Academy Suffold Va Indef
Foyer Eddie 2353 E 100 Cleveland
Francellas The Majestic St Paul
Franciui Ollooms & Page Empire London Eng
Francis Willard Colonial Indianapolis
Franciscos Two Byrnes' 8 Bells Co Indef
Fredericks Musical 189 N Clinton Rochester
Fredo George Majestic Jacksonville
French Henri Gerard Htl N Y C
Freeman Bros Rents-Santley B R
Frey Twins Co 134 W 36 N Y C
Friend & Downing Pantages Vancouver B C
Frobel & Ruge 314 W 23 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Fulton 1814 Bienville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng
Futurity Winner Proctor's Newark

G

Gaffney Sisters 1407 W Madison Chicago
Galles Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Vincent Bennett's Hamilton
Gardner & Golder National San Francisco
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co 4646 Kenmore Av Chicago
Gardner Oscar 776 S Av N Y
Gardiners Three 1958 No 8 Phila
Gardner Rankin & Griffin Wigwam San Francisco

GALETTI'S BABOONS

JAN. 31, TEMPLE, ROCHESTER.

Garson Marion G O H Syracuse
Gath Karl & Emma 506 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Geiger & Walters Temple Rochester
Gennaro John Bijou Jackson Mich
Georgia Campers O H New Bedford
Geyer Bert Pastime New Iberia La
Gibson Sydney Orpheum Minneapolis
Gilmore Mildred Wash Sq Girls B R
Gilsando Phil & Millie Majestic Kalamazoo
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenton Dorothy Oh You Woman B R
Glose Augusta Proctor's Newark
Glover Edna May Picture Laurens S C
Godlewsky Troupe Peoples Chicago
Godfrey & Henderson Alpha Erie Pa
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldsmith & Hoppe Kedzie Chicago
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Goodman Joe Majestic Camden N J
Gordon & Pickens Auditorium Lynn
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Family Clinton Ia
Gordon & Brennan Sam Devere's Show B R
Gould Billy Orpheum Denver
Gould Mazie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Grannon Ila Colonial N Y C
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Brooklyn
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Colonial Lawrence
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Great Lester Shea's Toronto
Griffith Marvelous Bennetts Ottawa
Grilner Charlie A Bunch of Kids Co
Grimm & Davis 1020 Dayton Chicago
Grimm & Satchell 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Guhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

Hadley Mae E Tiger Lilies B R
Haley & Haley Bijou Battle Creek
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall Gladys R F D Box 92 Jermyn Pa
Halfman & Murphy 913 McKean Phila
Haivers P Barry Bay 9 Bath Beach L I

LON HASCALL

Jack Singer's "Behman Show,"
JAN. 31, GARDEN, BUFFALO.

Hamilton Jack 8 Plateau Montreal
Hamilton & Buckley Glen Lancaster O
Hamilton Estella B Haymarket Chicago
Hammond C Norman Bijou Quincy Ill
Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie A Bunch of Kids Co
Haney & Long 117 State No Vernon Ind
Hanlou Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hamlin Av Chicago
Hansone Bijou Manchester N H
Harvey & Bayliss 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Hardings Three Norwich Conn
Harland & Bollison Pantages Portland
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Palace Htl Chicago
Harron Lucille Knickerbocker B R
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R

Harvey-DeVora Trio

JAN. 31, ALHAMBRA, NEW YORK.

Harvey Elsie 140 E 14 N Y
Haskell Loney 47 Lexington Av N Y
Hassan Ben All Arabs Alhambra N Y
Hastings Harry Hastings B R
Hatches The'47 E 132 N Y
Hawley & Vida Bijou Racine Wis
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bacheu 1347 N 10 Phila
Hawthorne Hilda Beunett's Ottawa
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Hippo Hamilton Scot
Hazleton James Wash Soc Girls B R
Hearn & Rutter Hathaway's New Bedford
Heidelberg Four 201 W 40 N Y
Helm Children Shubert's Utica
Henselle Mlle Alamo Charlotte N C
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henry Arthur & Leah 423 E 162 N Y
Henry & Young 270 W 39 N Y
Herbert Bros Three 226 E 24 N Y
Herbert Frog Man Grand Tacoma
Herbert 95 Moreland Boston
Herbert Bert Hart's Bathing Girls Co
Henry Jack 41 Lisle Leicester Sq London

HEIM CHILDREN

JAN. 31, SHUBERT, UTICA.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herz George Imperial B R
Heverly Great 201 Desmond Sayre Pa
Hickman & Wills Pearl River N Y
Hill & Ackerman Fay Foster Co B R
Hill & Whitaker G O H Syracuse
Hillyers Three American Atlanta Ga
Hilson Violet Imperial B R
Hill Christine & Co Mabel Chicago
Hip Little Marlowe Chicago
Hodges & Darrell 1404 Natalie Av E St Louis
Hoepfle Bros Bennett's Montreal
Hoey George Proctor's Newark
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Robles Knickerbockers B R
Holyday Dick N Y Hippo Indef
Holman Bros Linden Chicago
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh You Woman B R
Hopp Fred 326 Littleton Av Newark N J
Horton & La Triska Temple Detroit
Hotaling Edward 557 So Division Grand Rapids
Hood Sam Majestic Montgomery
Hoover Lillian Byrnes 8 Bells Co
Hornman Bijou Flint Mich
Howard Bros K & P 5 Av N Y
Howard & Harris Vaudeville Club London Eng
Howard Bernice & Co 3009 Calumet Av Chicago
Howard & Howard Orpheum Minneapolis
Howards Dogs Orpheum Omaha

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"CUBANOLA GLIDE"
"WILD CHERRY RAG"
"OH WHAT I KNOW ABOUT YOU"

NEXT WEEK FOUR NEW ONES

WATCH THIS SPACE

HARRY BREEN

361 HOYT STREET, - BROOKLYN, N. Y.

Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Hnegel & Quinn 536 Rush Chicago
Hughes Musical Trio Grand Evansville
Hughes Florence Fay Foster Co B R
Hulbert & De Long Rose Everett Wash
Hunter Ethel 4029 Troost Kansas City
Huntress Marlowe Chicago
Hurley Frank J 152 Magnolia Av Elisabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine Orpheum Zanesville
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Musicians Keith's Columbus
Imperial Sextette Irwin's Big Show B R
Ingrams Two 819½ Story Boone Ia
Ioleen Sisters 241 W 43 N Y C
Ireland Fred Dainty Duchess B R
Irwin Flo Poli's Wilkes-Barre
Irving Pesri Indian Lane Canton Mass
Italia 820 Dawson Brooklyn

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred Grand Portland
Jackson Harry & Kate People's Chicago
Jacobs & Sardel 1240 Franklin N S Pittsburg
Jansen Chas Bowery B R
Jerrell & Co 2115 Cleveland Av Chicago
Jeannette Baby 480 Brooklyn
Jefferies Tom 46 Wyckoff Brooklyn
Jenniers The Orpheum Mansfield O
Jerge Aleene & Hamilton 392 Mass Av Buffalo
Jess John W Lid Lifters B R
Jewell & Barlowe 3662 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson & Pelham Casino Tunis France
Johnson Bros & Johnson 635 Royden Camden N J
Johnson Sable Orpheum Budapest Indef
Johnson Clarence Empire W C London Eng
Johnson & Mercer 612 Joplin Mo
Johnstons Musical Keith's Boston
Jones Grants & Jones 2956 Dearborn Chicago
Jones Maude 471 Lennox Av N Y
Jones & Deely K. & P. 5 Av N Y
Jones Johnnie 502 6 Av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jorden Alice Reeves' Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

K

Kamekicki Japs Grand Chicago
Karrell 112 5 Av Chicago
Kaufman & Sawtelle Moulin Rouge B R
Kaufman & Kenilworth 236 E 85 Chicago
Kaufman Reba & Ines Orpheum Budapest Hungary
Keatons Three K & P 5 Av N Y
Keeley Bros Hansa Hamburg Ger
Keeley & Parks 153 W 100 N Y
Kelcey Sisters Unique Des Moines
Kenna Chas Orpheum Portland
Kelfe Zena 7 Majestic Montgomery
Kendall Chas & Maidie 123 Alfred Detroit

M. - - - S-MAN

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Kelly Walter C Orpheum Seattle
Kelly & Kent 139 W 47 N Y
Keeley Lillian Fashion Plates B R
Kelley & Wentworth Majestic Butte

MIGNONETTE KOKIN

JAN. 31, TEMPLE, ROCHESTER.

Keller Jessie Columbia Girls Co B R
Kiesse's Musical Empire Hoboken N J
Kilties Band Alexandria Egypt
Kimball & Donovan 7 Unique Des Moines
Kennedy & Lee Star Muncie Ind
Kennedy Matt Sam Devere's Show B R
Kenney McGahm & Platt Proctor's Newark
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
King Bros Garrick Flint Mich
Kingsburys The 1553 Bway N Y
Kiralfo Bros 1710 3 Av Evansville Ind
Klein Ott Bros & Nicholson Rose Sydell B R
Knight Otis L Majestic Detroit
Knight Bros & Sawtelle 4450 Sheridan Rd Chicago

4 KONERZ BROS.

DIABOLO EXPERTS.
WEEK JAN. 31, MAJESTIC, JOHNSTOWN.

Klein George Hastings B R
Koler Harry I Queen of Jardin de Paris B R
Koners Bros Majestic Johnstown
Kramer Bruno Trio 104 E 14 N Y
Kraton John Empire, London Eng
Kratons The 418 Strand London Eng
Kretore Orpheum Utica N Y
Krunsch Felix Miner's Americans B R
Kurtis Busse & Dogs Academy Scranton
Kurylio Edward J Poste Retante Warsaw Russia

L

Laird Major Irwin's Big Show B R
Lake & Steveson Bon Tons B R
Lake John J Dainty Duchess Co B R
Lanigon Joe 102 So 51 Phila
Lancaster Mr and Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell Majestic Milwaukee
Lane Eddie 305 E 75 N Y
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Frivolities of 1919 B R
Lansford Jeanne Reeves' Beauty Show B R
Lansings The 210 No Broadway Baltimore
La Auto Girl 128 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gusta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston
La Maze John & Co 545 Kosciusko Brooklyn
La Mont Janet Wash Soc Girls B R
La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Helen 34 Division Troy N Y

EDWIN LATELL

This week (Jan. 24), American Music Hall, Boston.
In his new act, banishing "DULL CARE."

La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Albany
La Rose Bros 107 E 31 N Y
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Velle & Grant Orpheum St Paul
Le Vern Dorothy Colonial Warsaw Ind
La Verdo Fay Gaiety Atlanta Ga
La Zar & La Zar Majestic Little Rock
Lahl Cecil & Stephens Majestic Sioux Falls S D
Langdon Lucille Bijou Decatur Ill
Larellas Ploertz Hippo N Y Indef
Larose & Lagusta 789 2d Av N Y
Latina Mlle Varieties Terre Haute
Laveen & Cross Orpheum Portland
Lamb's Manikins 1209 Wilson Av Chicago
Lavards Lillian 1209 Union Hackensack N J
Lawson Chinese 6117 Madison av Chicago
Lawson & Namon Pavilion New Castle Eng
Le Clair & West Howard Boston
Le Dent Frank 418 Strand London Eng
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
La Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Irene Majestic San Antonio
Lee Frank Cracker Jacks B R
Leo Jolly 217 Pitney Av Atlantic City
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leigh Andrew Columbia B R
Leonard Chas F Grand Denora Pa
Leonard Eddie Orpheum New Orleans
Leonard & Drake 1099 Park Pl Brooklyn
Leoni Ruby Cracker Jacks B R
Les Jnndts American San Francisco
Leslie Geo W Family Sascatoon Can
Leslie Bert Orpheum Portland
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester Nina Hub Boston
Lester & Kellett 318 Fairmont av Jersey City
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis & Harr 141 W 16 N Y

BERT LESLIE

KING OF SLANG.
JAN. 31, ORPHEUM, PORTLAND.

Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Wash Brookline Mass
Lewis Harry Imperial B R
Lewis Lillie Knickerbocker B R
Le Wlit Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lindley & La Ponte 123 Live Oak San Antonio
Linton Tom Majestic Denver
Lissner Harry Hastings B R
Lincoln Military Four 679 E 24 Paterson N J
Lloyd & Castano 104 W 61 N Y
Lockan & Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
London's Four 201 N 3 Reading Pa
Loraine Oscar Shea's Buffalo
Lower F Edward Hastings B R
Lucas Jimmie Circle Chicago

LUTZ BROS.

Direction PAT CASEY

Luce & Luce 926 N Bond Phila
Luckie & Yoast Springfield Mass
Luttinger-Lucas 536 Valeixia San Francisco
Lynch Hasel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
Mack Wilbur Orpheum Memphis
Mackey Frank Columbia B R
Macks Two Lady Buccaneers B R
Maddox Richard C Candy Kids Co
Mab & Weis Orpheus Easton Pa
Maisee Alice Irwin's Bog Show B R
Makarenko Troupe Bennett's Ottawa
Malcolm Emma & Peter Melrose Minn Indef
Mallia & Bart Keith's Providence
Mangean Troupe 120 E 127 N Y
Manhassett Comedy Four 259 W 23 N Y
Mankin Orpheum Des Moines
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 855 Bedford Av Brooklyn
Malvern Troupe Quaint San Diego Cal
Manning Trio 70 Clancy Grand Rapids
Mantells Maids 3413 S Colby Av Everett Wash
Marlo Trio Proctor's Newark
Mannen Edward Irwin's Big Show B R
Manvro Vogels Minstrels
Marathon Trio Family Kane Pa
Marke Dorothy Normandie Htl N Y C
Mardo & Hunter Cosy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marimba Band Harry Lauder Special Co
Marine Comedy Trio 187 Hopkin Brooklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marlo Myers & Murri Lyric Jamestown N Y
Marion Dave Dreamland B R
Marnello Marnints Hippo N Y Indef
Marr & Evans Robinson Crusoe Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Marshall Bros Alpha Erie Pa
Martel Lewin Duo Lyceum London Eng Indef
Martell A Brigadiers B R
Martell Maxie 2063 Sutter San Francisco
Martell W Brigadiers B R
Martha Mlle Mission Salt Lake
Martin Dave & Percie Pantages Vancouver B C
Martin Wm Fashion Plates B R
Martinette & Sylvester Orpheum St Paul
Mason Wilbur & Jordan Bijou Green Bay Wis
Mason Mr & Mrs Sidney 236 W 39 N Y
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elisabeth H Lid Lifters B R
Maxims Model No 1 Lyric Mobile
Maxims Models No 2 Gayety Milwaukee
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
McInerney James Columbia B R
McAvoy Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McClain Clyde Orpheum Portsmouth O
McConnell & Simpson Olympic Chicago
McConnell Sisters Orpheum Portland
McDonald Michael Oh You Woman B R
McGee Jos B Al Fields' Minstrels
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Meier & Mora Bijou Winnipeg
Melody Lane Girls Orpheum St Paul
Melnotte Twins & Clay Smith 7 Bronx N Y C
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Menetekel Bijou Saginaw
Merryweather Gordon Colonial Warsaw Ind
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B R
Merrihew & Raney Bijou Fergus Falls Minn
Merrill & Otto Keith's Phila
Merriman Sisters Marathon Girls B R
Merritt Hal 6 Columbia Cincinnati
Methren Sisters 12 Culton Springfield Mass
Milasch Robt C National San Francisco
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Miliani & Du Bois Palace Htl Chicago Indef
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R

NEW ACTS.

(Continued from page 16.)

Earl Flynn and His "American Beauty."
Songs and Dances.
12 Mins.; One.

Earl Flynn has built an act around his well-known "Little Boy in Green" specialty. It opens with him and Nettie McLaughlin (the "American Beauty") singing. Flynn does his specialty and Miss McLaughlin the "Yama" number. The two do an Indian number very well and close with a song. Some clever dancing with the songs, pretty wardrobe and good appearance make the act a very pleasing one. *Merry.*

O'Rilla Barbee, Arthur Hill and Co.
"A Strenuous Daisy" (Comedy).
22 Mins.; Full Stage.

There is not a dull moment in this sketch, and the audience is kept in the very best humor. Comedy sketches like "A Strenuous Daisy" are rare. There is a bit of sentiment introduced at one or two places, but the audience did not catch it. O'Rilla Barbee has the soubrette role and Arthur Hill is a comedy old man. Julia Earle is an elderly woman, and Archibald Curtis a young man. All play nicely. The plot hinges on the attempt of an elderly couple to get the young man to wed a rich girl and save the family fortune. The young man has already married a western girl and hesitates to inform his parents who she is, although he has brought her home. Of course the young wife is the girl the parents had selected. On this plot a laughing playlet has been hung; one unusually meritorious. *Merry.*

Gertrude Van Dyck.
Songs.
12 Mins.; One.
Wigwam, San Francisco.

Miss Van Dyck possesses the happy faculty of appearing as though she thoroughly enjoyed her work. She has a good selection of songs and puts them over in good order, but the habit of tripping too much about the stage detracts somewhat. Three changes of costume are accomplished behind a large chair during the calling of her next selections. The last change to tights with a large pale blue cape draped down one side for the "double voice" finish, called for a big encore. The masculine voice effect is more of a deep contralto, falling to low tones nicely, the other, a strong soprano, running to the high notes as easily. The act at present will do nicely for the medium time. Miss Van Dyck shows talent worthy of much better efforts, and with more advantageous material and close attention to her work she should very easily hold her own on the big time. *Fountain.*

Follette and Wicks.
Comedy Sketch.
15 Mins.; One.
Majestic.

Comedians who work in comedy sketches and make themselves up in styles ranging from hideous to ridiculous, under the evident impression that grimy faces, sloppy clothes and a generally repulsive appearance make for laughter, might well take copy by the way the man in this act dresses. He looks as though he just popped out of a bandbox and his attire is eccentric enough—dress coat, fancy vest and white trousers with black perpendicular stripes. He depends upon his ability as a comedian and a dancer to win laughter and approbation, and in both particulars succeeds admirably. An attractive woman lends interest to events and aids cleverly in bringing matters to a successful issue. The man is a good dancer, the pair work fast and their joint efforts prove entertaining. *Walt.*

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"MY SOUTHERN ROSE"

TO BALLAD SINGERS:—JUST WHAT YOU HAVE BEEN IN NEED OF. A PERFECT BALLAD WITH A SWING AND JINGLE TO IT EQUAL TO THE MOST IRRESISTIBLE COON OR MARCH MELODY EVER WRITTEN.

TO COON SHOUTERS AND COON SINGERS:—THERE WILL NEVER BE A SONG WRITTEN THAT WILL FIT IN YOUR ACT BETTER THAN THIS ONE DOES.

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Milliman Trio Orpheum St Paul
Mills Joe B Lady Buccaneers B R
Milmars The 214 S Wash Kokomo Ind
Minstrel Four Morning Noon & Night B R

MLLE. MINAR

THIS WEEK (Jan. 24), ORPHEUM, BROOKLYN.

Mints & Palmer 1305 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R

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Montague Mona P O Box 207 Tuolumne Cal
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Montgomery Frank & Co Family Gloversville N Y
Moran & Wiser Palast Leipsig Germany
Moran Pauline 7 Orpheum Spokane
Mooney & Holbein Blackburn Eng
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moore Mabel V 15 Charles Lynn Mass
Morgan King & Thompson Sta 606 E 41 Chicago
Morgan Lou Fashion Plates B R
Mordaunt Hal & Co Alamo Charlotte N C
Morton Ed Keith's Boston
Morton Paul Rathskeller Jacksonville Indef
Morris & Morton 1306 St John'a Pl Bklyn
Morris Leon Majestic St Paul
Morris Mildred & Co Orpheum Denver
Morris Edwin Reeves' Beauty Show B R
Mozart Fred & Eva Bijou Quincy Ill
Mullen & Corelli Irwin'a Big Show B R
Muller Maud 601 W 151 N Y
Mulvey Ben L G O H Pittsburg

SENATOR

FRANCIS MURPHY

in a one act comedy sketch,
"CREPE A LA MODE."

Murphy & Mack Haymarket Chicago
Murray Elizabeth M Proctor'a Newark
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Milter Imperial Grand Houston
National Four Jersey Lilies B R
Nazarro Nat & Co 226 Lombard Phila
Neunelle Mlle Del Prado Htl Chicago
New Pianophiends Poli's Hartford
Nichols Nelson & Nichols Majestic Dallas
Niblo Victor Schumann Berlin Ger
Nelson J W Miss New York Jr B R
Nelson Chester Americana B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nevins & Erwood Orpheum Birmingham
Noble & Brooks Murray Hill N Y
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Norrises The Gaiety Bangor Me
Nosses Six Poli'a Waterbury
Noss Bertha 172 W 77 N Y
Norton C Porter 6842 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y
Nugent J C & Co Colonial Norfolk Va

O

O'Brien J Miss New York Jr B R
Odell & Kinley 257 W 60 N Y
Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joseph Colmbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Neill Ray B 328 22 Av Milwaukee
O'Neil Jas Empire B R
O'Neill Harry Empire B R
O'Neill Trio Family Warren Pa
O'Neill & Regenery 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orbasany Irma Family Fargo N D
Orden Kitty Irwin'a Big Show B R
Orletta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Orth & Fern Proctor's Newark
Oswald Wm Miss New York Jr B R
Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantser Willy Orpheum Oakland
Pantser Jewell J Orpheum Oakland
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parshley 24 E 41 N Y
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Dansville N Y
Paulinetti & Piquo 6 National San Francisco
Pearson & Garfield 25 W 65 N Y
Pearl Katherine & Violet Wine Women & S B R
Pederson Bros 635 Greenbush Milwaukee
Pepper Twins Lyric Joplin Mo
Personi & Hailiday 7 Majestic Butte
Pealson Gilbert Cracker Jacks B R
Paulinetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelota The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jarden De Paris B R
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

Piano Four 100 Morningside Av W N Y C
Pierce & Maisee Irwin'a Big Show B R
Pierce Frank Irwin'a Big Show B R
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages Portland
Piroscoffs Family Cracker Jacks B R
Pisano Fred A 36 West Gloversville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girls B R
Potter & Harris 1715 Leland Av Chicago
Potts Ernie & Mildred 701 E 6 Minneapolis
Potts Bros & Co Polis Springfield
Powell Eddie 2214 Chelsea Kansas City Mo
Powers Elephants 745 Forrest av Bronx N Y
Powers Mae Reeves' Beauty Show B R
Priors The Orpheum Moscow Idaho
Prices Joliy 1629 Arch Phila
Primrose & Polhoff Avenue Girls B R
Primrose Quartette Gayety Springfield Ill
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Brooklyn
Pucka Two The Maryland Baltimore
Purvis Jimmy New Century Girls B R

Q

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Rafael Dave Temple Ft Wayne
Ralande & Ralande Box 290 Cumberland Md
Ranney Adele Sam Devere Show B R
Rastus & Banks Paragon London Eng
Rauf Claude Orpheum Savannah
Ranf Claude 4035 Robey Chicago
Ratelles The 637 Petonmeux Montreal
Ray & Nice Poli's Bridgeport
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS,"
Direction, PAT CASEY.

Raymond Ruby & Co Temple Ft Wayne
Ransley Mabel Orpheum Minneapolis
Raymond Clara Imperial B R
Raymond Alice Empire Stratford Eng
Rawls & Von Kaufman Orpheum St Paul
Rawson Guy Bon Tons B R
Readings Four Orpheum San Francisco
Ready G Ellis Nowlin Circus
Reded & Hadley Tiger Lilies B R
Redford & Winchester Bennett's Montreal
Redway Tom 141 Inspector Montreal
Reed & Earl Majestic El Paso Tex
Reid Pearl Columbia B R
Reilly Lillian Irwin'a Big Show B R
Reed Bros Orpheum Seattle
Reed Chas E Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Plum Streator Ill
Reid Jack Clark's Runaway Girls B R
Reiff Clayton & Reiff Hippo Charleston W Va
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalle The c/o Levy 2053 Bway N Y
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four Freeport L I
Rice Frank & True 706 So 48 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards Sadie Moulin Rouge B R
Richardsons Three Majestic Little Rock

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Rigga Charlie Bon Tons B R
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Ring & Bell Metropolitan Minstrels Indef
Rio Al C Orpheum Portland Ore
Ritter & Foster Hippo Birmingham Eng
Ritchie Gertie 213 Grey Buffalo

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"THAT DIFFERENT DRUNK."

Rhoades & Engel 223a Chauncey Bklyn N Y
Ripon Alf Majestic Seattle
Robbins Billy C Reeves' Beauty Show B R
Robert & Littie Hillsboro Ill
Roberts Edna Irwin's Big Show B R
Robinson Thomas Irwin'a Big Show B R
Robinsons The Majestic Williston N D
Robisch & Childress American San Francisco
Rocomora Suzanna Maryland Baltimore
Rock & Roi 1610 Indiana Av Chicago
Rodgers & St Clair 21 No 50 Phila
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Romanoffs The Colonial Wilkinsburg Pa
Rosaires The Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Dublin Ire
Ross Frank Waldron's Procadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum New Orleans
Russell & De Verne Columbia St Louis
Russell James Irwin'a Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutheford Jim & Co 214 No Second Saginaw Mich

THOS J.

RYAN-RICHFIELD CO.

JAN. 31, COLONIAL, LAWRENCE, MASS.

Ryan Richfield Co Colonial Lawrence Mass
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Sabel Josephine Palace London Eng
Salmo Juno Varietie Manheim Ger
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1327 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere Bijou Oskosh Wis
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 288 5 Av Brooklyn
Scott & Yost 40 Morningside Av N Y
Seymour Sisters 2425 N Napa Phila
Shea Thos T 3664 Pine Grove Chicago
Sheldon Viola Hastings B R

WALTER LIZZIE

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JAN. 31, MAJESTIC, KALAMAZOO, MICH.
Personal direction of Mr. Pat Casey and Miss Jessie Jacobs.

Shepherd Burt Poli's Scranton
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Sherman & De Forest Bijou Battle Creek
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms Willard & Co Bennett's Hamilton
Slater & Finch 10 N 3 Vincennes Ind
Smith & Brown 1324 St. John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snow Ray Bijou Duluth
Stonewalls Seals Miles Minneapolis
Suzanne Princess Bijou Iowa City Ia
Snowden Marie Fairyland Hinton W Va
Somers & Storke Elks Club Duluth Minn
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Alhambra N Y
Spragne & McNeece 632 No 10 Phila
Springer & Church 96 4 Pittsfield Mass

THE CONTINENTAL WAITER,

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This week (Jan. 24), ALHAMBRA, NEW YORK.

St. Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Suttsr San Francisco
St Onges Fred & Co 418 Strand W C London Eng

Minnie St. Claire

UNITED TIME.

Stafford & Stone 624 W 139 N Y
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie Salem Salem Mass
Steger Bessie 1534 B'way N Y C
Stelnert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stockwell Miller & Stockwell Family Kane Pa
Stuart & Keeley 2305 Brookside Av Indianapolis
Stubblefield Trio 5808 Maple Av St Louis
Stutsman & May 619 Wash Williamsport Pa
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Playing Western Vaudeville Time.

Sugimoto Troupe Manheim Phila
Sunbeams Three Avenue Girls B R
Surasal & Razali Orpheum Mobile
Swain & Ostman Vans Minstrels
Swan & O'Day Temple Rochester
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Syts & Syts 140 So Front Phila

T

Tangley Pearl Bijou Benton Harbor Mich
Taylor Carey B Casino Louisville Indef
Taylor Mae Plaza Phila
Taylor Fred Brigadiers B R
Tempest Sunshine Trio Orpheum St Paul
Temple Quartette Poli's Springfield

STILL ANOTHER HARRY VON TILZER YEAR

Words by WILL DILLON. SH - - - SH - - - Music by HARRY VON TILZER.

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"VOSS ISS LOS MIT LOOIE"

DER LOOIE IST FERRICKT

FIRST VERSE

Friday night at Lena's flat,
Looie Heins hung up his hat,
"Hello, Kid," he said like that.
Then they sat down to chat;
Looie said "Something I miss,"
"Lena, love, slip me a kiss."
But her face she closed,
Her lips she frosed,
As he reached for his hat he said this:

CHORUS.

Vas iss los mit Looie,
Mit Looie, my Looie?
Just because I stingy vas,
He loves me maybe, yes, no?
Oh so much I miss him;
Twice at once I conid kiss him;
Tell me, vas ise iss ios mit Looie,
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Thatcher Fanny Dainty Duchess B R

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Thompson Ray Mrs Hippo N Y Indef
Therndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8 Av N Y
Toledo Sydney Grand Hamilton O

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Truesdell Howard & Co Majestic Johnstown Pa
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Tremaines Musical Payret Havana Cuba
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Cherry Blossoms B R
Tuttle & May 3837 W Huron Chicago
Tweedley John 242 W 43 N Y
Twentieth Century Co Orpheum Harrisburg
Twin Blossoms Orpheum Savannah Ga
Tydsman & Dooley 121 Elm Camden N J

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fanule Orpheum 'Frisco

V

Valleclta's Leopards Bijou Mason City Ia
Vaughan Dorothy Marlowe Chicago
Vagrants Three Bennett's Hamilton Can
Valdare & Varno 193 Galena Aurora Ill
Valdare Bessie Troupe Grand Portland
Valetta & Lamson Majestic Rochester Pa
Van Billy Shea's Toronto
Van Chas & Fannie Keith's Boston
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Vardon Perry & Wilbur Palace Aberdeen Scot
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vedder Lillie Innocent Maids B R
Vasco 41a Acre Lane London Eng

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Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Veronica & Hurl Falls Orpheum Ogden
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Virians Two Colonial Norfolk Va
Viola & Bro Otto Grand Columbia S C
Voelker Mr & Mrs Frederic Orpheum Oakland

W

Wallace Billy Rex Charlestown W Va
Warde & Mack Globe Johnstown Pa
Waters J R Pastime Chicago
Wayne Christy Grand Chicago
Waldmann Edward & Co Gem Little Falls N Y
Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cocatoos c/o Parker Abilene Kan
Walheiser Walter 1918 So J Bedford Ind
Walker Nella Orpheum Memphis
Walker Musical 1524 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walozer Twins Star Malone N Y
Ward Marty S Tiger Lillies B R
Warren Bob 1306 So Carlisle Phila
Washer Bros Arch Chicago
Watermelon Trust Sam Devere's Show B R
Watera Tom Majestic Chicago

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JAN. 31, ORPHEUM, SIOUX CITY.
Direction, PAT CASEY.

Watkins William Big Review Co B R
Watson Sammy 333 St Panls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson Fanny Irwin's Big Show B R
Watson Sisters Irwin's Big Show B R
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Horace & Co Majestic Ft Worth
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co 101 B 95 N Y
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew Orpheum Evansville
Wentworth Vesta & Teddy Temple Detroit
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Whitman Frank Bijou Minneapolis
Whitman Bros American San Francisco
White Cora Empire B R
White Al Orpheum Omaha
White James Rose Hill Folly B R
White Harry 1008 Ashland Av Baltimore Md
White & Simmons Majestic Milwaukee
Whiteside Ethel Temple Grand Rapids
Whitney Tillie 36 Kane Buffalo
Wilcox & Gilmore Ilion N Y

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Wilson Geo S & C Stockton Cal
Williams Q De Crotean Academy Cumberland Md
Williams Ed & Florence 94 W 106 N Y
Williams Lew 1564 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert Apollo Chicago
Williams & Mayer Grand Nashville
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Privolities of 1919 B R
Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Willa May Orpheum Minneapolis
Wills Nat Colonial N Y
Wilson Bros Bennett's Montreal
Wilson Frank Bennett's Hamilton Can
Wilson Jesse Irwin's Big Show B R
Wilson & Pinkney 207 W 15 Kansas City

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Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila

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Winchester Ed Unique Minneapolis
Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 769 B 156 N Y C
Withrow & Glover 223 W 44 N Y C
Wixon & Kelly 30 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Wooda & Woods Trio Continental Htl Chicago
Woods Lew West End Pk Duluth
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Work & Ower Poli's Springfield
World & Kingston Anderson Louisville
Worthley Abbott & Minthorne Majestic Houston
Wyckoff Fred Richmond Hl Chicago

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Z

Zam Trio Waverly Htl Jacksonville Indef
Zanfrellas The Hippo Aston Eng
Zazel's Living Statues Imperial B R
Zazell Vernon & Co Scala Copenhagen Denmark
Zech & Zech 48 Franklyn York Pa
Zenda Victoria Chicago
Zeno Jordan & Zeno Proctor's Albany
Zinne Musical Comedy Savannah Ga
Zimmer John Harry Lauder Co Special
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Jan. 31 and Feb. 7.

Al Reeves Beauty Show Alhambra Chicago 7 Euson's Chicago
Americans Royal Montreal 7 Star Toronto
Avenue Girls Star Milwaukee 7 Dewey Minneapolis
Bebman Show Garden Buffalo 7 Gayety Toronto
Big Review Academy Pittsburg 7 Lyceum Washington
Bon Tons Waldman's Newark 7 Gayety Hoboken
Bohemians People's Cincinnati 7 Folly Chicago
Bowery Burlesquers Casino Phila 7 Waldman's Newark
Brigadiers Dewey Minneapolis 7 Star St Paul
Broadway Gaiety Girls Empire Newark 7 L O 14 Bijou, Phila
Century Girls Folly Chicago 7 Star Milwaukee
Cherry Blossoms 31-2 Bon Ton Jersey City 3-5 Folly Paterson 7 8th Av N Y
College Girls 31-2 Mohawk Schenectady 3-5 Empire Albany 7 Metropolis N Y
Columbia Burlesquers Casino Boston 7-9 Gilmore Springfield 10-12 Empire Holyoke
Cosy Corner Girls Bowery N Y 7 Empire Newark
Cracker Jacks Gayety Hoboken 7 Music Hall N Y
Dainty Duchess 31-2 Gilmore Springfield 3-5 Empire 10-12 Mohawk Schenectady
Dreamlands 31-2 Empire Des Moines 3-5 Lyceum St Joe 7 Century Kansas City
Ducklings 31-2 Gayety Albany 3-5 Lyceum Troy 7-9 Bon Ton Jersey City 10-12 Folly Paterson
Empire Burlesquers Columbia Boston 7-9 Lyceum Troy 10-12 Gayety Albany
Fads and Follies Columbia N Y 7-9 Empire Albany 10-12 Hohawk Schenectady
Fashion Plates Howard Boston 7 Columbia Boston
Fay Foster Buckingham Louisville 7 People's Cincinnati
Follies of Day Lafayette Buffalo 7 Avenue Detroit
Follies of N Y & Paris Gayety Bklyn 7 Metropolis N Y
Frolicsome Lambs Century Kansas City 7 Standard St Louis
Ginger Girls Metropolis N Y 7 Casino Phila
Girls from Happyland 31-2 Apollo Wheeling 3-5 Gayety Columbus 7 Empire Toledo
Golden Crooks Westminster Providence 7 Gayety Boston
Hasting's Show Gayety Detroit 7 Star & Garter Chicago
Irwin's Big Show Olympic N Y 7 Star Bklyn
Irwin's Gilson Girls 31-2 Empire Albany 3-5 Mohawk Schenectady 7 Olympic N Y
Irwin's Majestics Star Bklyn 7 Gayety Bklyn
Imperials 31-2 Lyceum Troy 3-5 Gayety Albany 7 Royal Montreal
Jersey Lillies Gayety Omaha 7 Gayety Minneapolis
Jardin de Paris St Paul 7-9 Empire Des Moines 10-12 Lyceum St Joe
Jolly Girls Empire Bklyn 7 Bowery N Y
Kentucky Belles Star Toronto 7 Lafayette Buffalo
Knickerbockers Gayety Milwaukee 7 Alhambra Chicago
Lid Lifters Gayety Boston 7 Columbia N Y
Lady Buccaneers 31-2 Folly Paterson 3-5 Bon Ton Jersey City 7 Howard Boston
Marathon Girls Standard Cincinnati 7 Gayety Louisville
Mardi Gras Beauties Gayety Toronto 7 Corinthian Rochester
Masqueraders 31-2 Gayety Columbus 3-5 Apollo Wheeling 7 Gayety Pittsburg
Merry Whirl Gayety St Louis 7 Majestic Kansas City
Merry Maidens Avenue Detroit 7 Empire Chicago
Miss N Y Jr Star Cleveland 7 Academy Pittsburg
Morning Noon & Night 8th Ave N Y 7 Casino Bklyn

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Rialto Rounders Majestic Kansas City 7 Gayety Omaha
Rice & Barton Empire Cleveland 7-9 Gayety Columbus 10-12 Apollo Wheeling
Robinson Crusoe Girls Empire Toledo 7 Gayety Detroit
Rose Hill Gayety Pittsburg 7 Garden Buffalo
Rose Sydell Corinthian Rochester 7-9 Mohawk Schenectady 10-12 Empire Albany
Runaway Girls Euson's Chicago 7 Empire Cleveland
Sam Devere Lyceum Washington 7 Monumental Baltimore
Sam T. Jack's Standard St Louis 7 Empire Indianapolis
Scribner's Oh You Woman Music Hall N Y 7 Westminster Providence
Serenaders Gayety Baltimore 7 Gayety Washington
Star & Garter Gayety Louisville 7 Gayety St Louis
Star Show Girls Bijou Phila 7-9 Gayety Scranton 10-12 Luserne Wilkes-Barre
Town Talk Monumental Baltimore 7 Bijou Phila
Tiger Lilies Empire Chicago 7 L O 14 Star Cleveland.
Trocaderos Gayety Minneapolis 7 Gayety Milwaukee
Umpire Show 31-2 Gayety Scranton 3-5 Luserne Wilkes-Barre 7-9 Folly Paterson 10-12 Bon Ton Jersey City
Vanity Fair Murray Hill N Y 7 Gayety Phila
Washington Society Girls L O 7 Trocadero Phila 14-16 Gayety Scranton 17-19 Luserne Wilkes-Barre
Watson's Burlesquers 31-2 Luzerne Wilkes-Barre 3-5 Gayety Scranton 7-9 Gayety Albany 10-12 Lyceum Troy
Wine Woman & Song Empire Indianapolis 7 Buckingham Louisville
Yankee Doodle Girls Trocadero Phila 7-9 Luserne Wilkes-Barre 10-12 Gayety Scranton

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal.

Ainsley Josephine
Allen Dwight (C)
Ardell Lillian
Adler Flo (C)
Abel George
Arthur Paul (C)
Ardarth Stella
Alhberge Two
Arnim & Wagner (C)
Alta Beta Trio (C)
Asahi Troupe (C)
Amiley Joe
Ahern Chas
Ackerman Eddie
Anderson G M
Armada (C)
Sennet Bert (C)
Breen Harry (C)
Burkhart Charles (C)
Bertoss Lina (C)
Brady William (C)
Behees Those
Bob-Tip Co
Barry Kathleen (C)
Blossom Rose (C)
Boyd & Allen
Bowman Billie (C)
Belle May (C)
Blake Nena
Berton Bessie
Bowman Billie
Bonita
Bush Jack
Barton Chas B
Bates & Levy (C)
Bradley Edith (C)
Bailey Fred J
Brown Gil (C)
Bison City Quartet (C)
Brandt Meta (C)
Baum Well
Bohee & Hyers
Brady & Mahoney
Bentley Musical
Bond Wm
Burnelle Edna
Barrow Charlie
Bolton Viena
Bartel & Garfield
Bartolino Angelo
Barrett Robert J
Burkitt Ruth (C)
Barker Adelia
Braham Michael
Brinkman Ernest
Bean John
Burnham Harry (C)
Brown R (C)
Cook & Stevens (C)
Crockford Jessie (S F)
Coughlin Grace M (C)
Columbia Trio (C)
Crandall Miss La
Carroll & Baker (C)
Caswell & Arnold
Corrigan James
Cronin Catherine (C)
Camp Shep
Clyde & Co Ollo
Carleton Arthur C
Calire Helen
Coleman Will J
Case Helen (C)
Christie Geo D (C)
Contino & Lawrence
Casch Sisters
Clifford & Aimes
Casino Joe and Sadie
Clark Gladys
Casey Frank
Cummings & Kelsey Sisters (C)
Callahan Joseph (C)
Cressy Elsie (C)
Campbell Francis (C)
Curtis Violet (C)
Campbell Clarke Sisters
Coburn Henry R (P)
Chambers Trio
Christie Will
Connally Jack
Cardowvile Sisters
Carlisle Gladys (C)
Case Helen (C)
Crapo Harry (C)
Duvall Brothers (C)
DeLand Helen (C)
De Vine & Williams (C)
De Mar Grace (C)
Defrez Gordon (S F)
Dale Mark T (C)
De Baum John F
Dacre Louie
Dugan Tiffany Co
De Maine August (C)
Demons Three
De Vine James
Du Vries Sam
Duryea May (C)
Daly Mad (C)
Dupree Katie
De Wint Violet
Day Carita (C)
Derby Charles (C)
Dynes & Dynes

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Davies W E
Donegan Jas E
Dunbar Lawrence
Dean Cliff
Drew Lowell B
Deasmore Sisters (C)
De Coe
Dolan J F
Dynes Wm
Dynes Chink
Deronda & Green
Dunn Players Francis
Dolly Sisters (P)
Detiridge Bennet
Dablado's Sheep (S F)
Dupree Jeanette (C)
Dorothy Gavin (C)

Eldridge Robert
Emmy Madame (C)
Emworth Marie
Edwards O Ernest
Elliott Mrs W J (C)
Elite Musical Four
Edwards Barney T
Ely D E
Emerys The (C)
Edwards Ernest (C)
Evans Eddie & Jessie
Elwood Florence (P)
Elliott Billy
Early Reed (C)

Fitzgerald Dick
Floredo Nellie
Fay Miss Alvin
Franklyn Wilson
Faust Bros (C)
Faguin Gary
Free Edna P
Ford Josephine
Fletcher Wm
Fleming Ed (C)
Fidler Mattie (C)
Fenell Lois
Froshen Anna
Francis Adeline
Falls Billy A
Fords Four
Foster Ellinore (C)
Farley Prescott Trio (C)
Farley & Halcot (C)
Ferrin Teresa (C)
Feeley Mickey
Finley Willie (S F)
Francis Wilhelma
Ford Max
Ford Dora & Mabel

Grif (S F)
Gardner Willie (C)
Gardner Reece M (C)
Goodman Harry
Geneva Florence
Golettis Charles
Gage Harry E (C)
Gordon & Tirrell (C)
Gardner Reece (C)
Goodwin Charles (C)
Gordon Harry (C)
Grif
Gibbon Josephine
Goldsmith & Hoppe

Hodges & Darrell (C)
Howle W
Herman J H (C)
Hawaiian Sextette (C)
Harrington Mina (C)
Hastings Four
Hoppe Guy
Hale Willie
Hadley Joe
Harvey Elsie (C)
Heiman Samuel
Hall & Coburn (C)
Harrigan & Giles (C)
Hermann Sam
Harcourt Daisy
Herman Mexican
Hopkin Sisters
Hosvedig A
Howard May (C)
Howell Marie (C)
Harvey John (C)
Haney & Long
Hill Henry
Hoyt Geo L
Hess B
Hyde Frankie
Harr Anna
Hoyle Jeff Laverne (C)
Holmes Cecil
Hassard Grace
Howard Great
Houston Lillian
Howard Miss
Herrington Alfred
Hawthorne Bessie
Hunter Harrison
Hersoc Louis
Hendrix & McMahon
Hilton Edna
Hopkins Arthur (C)
Henella (C)
Haverley Corinne (C)
Hixon Fred (C)
Hathaway Johnny (C)

Ialvans The
Ince Thomas H
Imperial Trio
Ishikawa I (P)

Joffery Howard Co (C)
Josephs Katherine
Jacques Nanon
Jarvis Frank
Jolle P
Jones Maud T
Johns Lakie
Jerome & Hunter
Jupiter Bros

Kimbell Bros (C)
King Hettie
Kleine Arthur
Kressmann Bros
Kent Louise (C)
King Jack (C)
Keaton Buster
Klebe Erick
Kenny John J
Kuhn P
Kent Louise
Kalma & La Farlon (C)

Lavarde Lillian
Lee Jack
Love Frankie
La Toy Jas
Lukens Al (C)
Lavin J Knox
Lamont Jas.
Lamont C
Linde Albert
Lorraine & Dudley
Lamnels John
LaDarros Three (C)
La Vallee Bray (C)
Lopez & Lopez (C)
Lange Geo K
Lavine Arthur
Lambertie Ernest
Livingston Frank
Lawrence Fred
Lawrence & Harrington
Lacey Will
Leeds Harry
Lawlor Chas
Leach John
Lorraine Fred (C)
Lynn Nina (C)
Loretto Twins (C)
Leighton Frank (C)

Mack & Elliott (C)
Marscilles (S F)
Milasch Bob (C)
Mosher Ed
Mayo & Rowe
Mortimer Gus
Mayfair Furella
Mack Tom
Miller Maud
McKee Buck
Mason Ethel
Morris & Morris
Marcel & Merman (C)
Murray Eddie (S F)
Melville Dorothy
Miller Jr Edward
McDonald W R
Mudge R C
Martin Norman B (C)
Miller Robert (C)
Morrisey Jack
Mudge Eva
May Ethel (C)
Mardo Pete
Marr & Evans
Murphy Jack
McAvoy Dick & Alice
Miller Fred
Mason Homer B
Mortimer Patrick J
Moore Davey & Pony
McGill Lawrence B (C)
May Fernandes Duo (C)
Manion Raymond G (C)
May Alice M (C)
Murphy J Theo (C)
McKay Jack
McMahon Tim
Mack Marion
Morrell Frank
Mac Rae M A
Melnotte Howard (C)
Maitland Mable (C)
McGee Joe (C)
Mullen James B
McConnell Sisters
Miller Harvey T
McFarlane Andrew
Martin Norman B
Mendelson Jack
Monahan & Sheehan
Manns W V
Marshall Madolyn
Midgeley Sager (C)
McNally Nat (C)
McMahon Tim (C)
Morris Billy (C)
Meyers George (C)
Meibane Mae (C)

Nelson Eva Mudge (C)
Newmann The (C)
Ness Mrs T (C)
Nodie Leo (C)

Odell Tommy
Orma Grace
Overing Trio.
Odell Mrs M M

Phillippe Bessie
Pauly Harry W (C)
Palmer Louise
Paine Gaston
Price Jack & Mable
Pearson & Garfield
Parry Charlotte
Porter A W
Paterson Bros
Paul Frank
Pisano Fred A
Paka Toots
Potter Harry
Pollick Trixie
Paus Otto
Pauser George

Quinlan Dan

Rankin Walter A (C)
Rickson Robert (C)
Roberts Leo (C)
Risner & Co
Rutledge Paiva
Rierden & Gallagher
Randoll Dorothy
Riggs Ben
Robinson Blossom (C)
Raymond Clara
Ross Fred (S F)
Reiff Geo W
Ring Jas L
Rathbum Geo
Rafael Dave (C)
Roache Dan (C)
Reynard Ed F
Rigby Florence Hall
Reinach Louis M
Rice & Prevost
Runtons The
Roberts & Downing (S F)
Romaine Ethel (C)
Ramsdale Thelma (C)

Stevenson Harry (C)
Sutherland & Curtis (C)
Smith Henderson (C)
Steward Joseph (C)
Stevenson Hayden (C)
Sowaai Arthur
Stranss S (S F)
Smythe Eddie
Showers Nellie
Sullivan John L
Severns Margaret (C)
St George Jennie
Stephenson Daisy (C)
Sawyer Harry Clinton
Saxton Josephine
Smith Harry
Still City Quartet
Sake Luther
Shafer Matt
Sudersh W C
Schlack Florence
Sturtevant A V
Stacey Della (C)
Siebert & Strauss
Sandow & Warfield
Smith Harry
Steele Sisters (C)
Sherman & De Forest (C)
Sparrow Marie (C)

Trix Alma
Tityon George
Tate Robert
Terry Twins
Trainer
Torcat (P)
Travers Belle
Taylor Ella
Taylor J (P)

Ucor Ollie
Uttsen Madame

Venetian Street Musicians (S F)
Van George (C)
Valentine L (C)
Von Hoff Geo
Vardaman (C)
Van Vormeer Clara B (S F)
Veolette & Old (P)
Vondell & Rosell
Vicaya Muriel

Wren Lew (C)
Wilson Grace (C)
Williams, Sim & Walker
Weston & Wood Trio (C)
Wise & Cohn
Waynewood Beatrice
Warfield Dixie Marie (C)
Wilsons Musical (C)
Woods & Woods Trio (C)
Wisberg Sam (C)
Williams Gus
Winfield George
Warfield Dixie
Ware Walter
Wells Maxine
Wood Fanny
Wright Horace
Waring Nelson
Weber Chas D (C)
Winfield George (C)
Walker K
Woods Raiton & Co
Waite Will (S. F.)
Wharton Nat
Warren Bros
Whalien Mike S
Webber Garce
Wilson Florence (C)
Wallace May (C)
Waldron Lyle (C)
West Al H (C)

Yoder Curwen A
Young James (C)

"Kip" (Dave) Reed, of the famous but retired Reed Family, is appearing as a single blackface act, and expects to shortly "show" in New York. Mr. Reed, who wrote "Love Me and the World is Mine," has a medley of all the most popular of the many catchy "rag" numbers sung by his family during their years together.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

VARIETY'S Chicago Office,
167 Dearborn Street.

E. E. MEREDITH
JOHN J. O'CONNOR } Representatives

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Baseball week was ushered in Monday with almost a capacity matinee and a sell out at night. Jimmy Callahan, whose monologue is partly revised since heard at the Whitney last year and whose delivery has greatly improved, and Joe Tinker, who has the support of Sadie Sherman in a sketch, "A Great Catch" have joint headline billing, while "Slivers," with his "Ball Game" is billed as the extra attraction. Jimmy Callahan had a shade the best of Tinker Monday afternoon for the latter broke down at one point in his recitation. Otherwise the baseball numbers moved along delightfully. "Slivers" made the same big hit he always does. The Luigi Brothers opened the show and were followed by the National Dancing Trio, about the same as scores of similar offerings. The Three Mascagnos follow with their clever drawing room fun. An awkward wait at both matinee and night performances preceded the opening of the "Blonde Typewriters," with Joe Keno, on fourth, both being full stage acts. George Perry and Miss Lee White followed with a clever concoction of fun in "one." Valerie Bergere and her company then presented "The Sultan's Favorite," a sketch which shows off the star admirably. Cook and Lorens had seventh place and were tremendous favorites. Tinker and Sherman had eighth position. Wynn and Lee in ninth place found it a little hard to land at the opening matinee although bits of their tomfoolery created laughter. "Slivers" had tenth place and Jimmy Callahan had the headline position. Ed. F. Reynard closed the show with his ventriloquial production, "A Morning in Hicksville," very clever. MERRY.

AMERICAN (E. Rogers, mgr.).—The Morris show ran until 11:30 Monday night. While not quite the best show offered the crowd seemed content to wait for the finish. Professor Canaris opened with magic, showing some first-class tricks especially the finish. His assistant seemed to be making her stage debut. Snyder and Buckley were on too early. Glendower and Manion offered a western sketch that will touch any. The woman is easily one of the best "kid" impersonators seen in a long time and her partner works nicely with her. Sophie Tucker walked away with a shower of applause. Alexander Carr and Co., with the well-known "Tohlitsky" act, landed. His support is fair. After intermission Brengk's Parisian Models showed nine pictures. For a change the models are the candy. The pictures were well built and posed. George Lashwood, in his second week, landed the hit of the evening. Morris and Morris closed the show with a funny burlesque strong act.
O'CONNOR.

HAYMARKET (W. V. Newkirk, mgr.; agent, W. V. A.).—The Herring-Curtis aeroplane is on exhibition this week and it is accompanied by a lecturer who tells of the progress of invention along these lines. It makes an interesting offering. Fanny Rice is seen in a novelty along the line of imitations. Laura Buckley has a somewhat similar offering, except that she shows full length types and makes her changes in full view of the audience. She presents a society girl alarmed at the appearance of a mouse, an old man, a girl who enters in an amateur contest and a saleslady. Some changes have been made in her act since at the Majestic and it is a distinct improvement. Caicedo performs remarkable feats on the bounding wire and received big applause Monday night. Pilu got many laughs with his absurd comedy, and his "mind reading" dog performed admirably. Eckert and Berg went big as they should. Delmore and Darrell were also greatly liked. Lillian Leroy and Co. opened the show, having replaced Barry and Haivers, who declined to take the opening position.
MERRY.

SCHINDLER'S (L. S. Schindler, mgr.; agent, S.-C.).—24-26: Espe, Louis and Leonard, Ferguson, Seamore and Ferguson, Eddie Leslie, and Marquis Brothers. Bill for four days ending 28 especially good, owing to excellence of three full-stage acts. Woodford's Animals opened the show and a monkey provided the most interesting feature. Trainer Mason followed on the opening night with a singing and talking act. They were closed, and Buncho and Alger, a sister team, replaced them. Ed Gillespie and Co. in "Wise Mike" provided one of the most amusing sketches seen at that house for a long time. Don and Thompson, singing and dancing, well liked. Five Merry McGregors opened last week for three days, and made such a hit they were held over for week and given headline position. The act is a novelty singing playlet of unusual excellence.
MERRY.

ARCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—24-26: Delphina and Delmora, Prof. Wassman. Great Windecker and travesty band, and Burkhardt and Berry. The bill for first half of last week headed by Mr. and Mrs. Frederic Julain in "Taming a Suffragette." It is by Mr. Julain. As the players were formerly connected with the Marlowe stock company in that neighborhood, their efforts were enthusiastically received. Lillian Maye preceded them on the bill, and between her songs made a burlesque stump speech. As Mrs. Julain has a suffragette speech in the sketch, this conflict was very noticeable. Hubert De Veau, cartoons, went about the same as when last reviewed. The temptation to talk is so strong that he cannot resist it, and his talk detracts. Huegil and Quinn offered a combination of acrobatics and dancing, liked.
MERRY.

MARLOWE (Ed Shields, mgr.; agent, S.-C.).—24-30: Anna Eva Fay, Woodford's Animals, Four Cook Sisters, Barr and Evans. Jere Sanford scored big hit of last week's bill, actually stopping the show at one performance. His offering is unusual in many ways, and his personality such that he is a great favorite. The Godlewsky Troupe, Russian dancers, headlined, met with great favor. Ralph Cummings and Co. in "The Typewriter Girl" provided numerous laughs. The Muiiini Trio appeared to better advantage than when last seen. Two women and a man make up this act; various musical numbers are rendered. The Neilos made very good with juggling out of the ordinary, not only in tricks but for its clean comedy.
MERRY.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—The bill for the last half of last week is away above the average shown at the Kedzie, and went well from start to finish. Burnham and Greenwood walked away with first honors, with one of the best "sister" acts around here in some time. Two girls and a piano make up the offering, and just enough comedy to make an audience want more. The girls were one big hit. Ollie Young and April have one of the best novelty acts in vaudeville, and more than made good. Miss April makes a fine appearance, and does the greater part of the work. Doc O'Neil did a fairly good imitation of Jack Norworth in make-up and delivery, although the Doctor doesn't use any of Norworth's material. O'Neil has some good stuff, and although most of it got by the Kedzie crowds, his songs pulled him through safely. "Consul, Jr." is a long way from "Consul, Sr." Junior does about the same routine as Senior, but not quite as well. The Great Namba Troupe have a fairly good acrobatic turn. The troupe is made up of Japs and Americans. The closing trick of walking up an incline on the head by one of the white men was well applauded. The act does not seem to be perfected yet and needs rehearsals. When in shape it will be a first-class offering.
O'CONNOR.

EMPIRE (I. Herk, mgr.).—It is impossible to give "The Avenue Girls" a fair review under the circumstances, considering that one of the principal comedians is out of the cast owing to illness, his part being temporarily played by another. The first part is labeled "The Pole Hunters," and credited to John F. Burke. It starts off with a dandy theme, but once the comedians get busy they wander away from everything, and depend on some of the "rawest" material heard this season to pull through. Surely Mr. Burke never wrote "The Pole Hunters" as it is being offered. If so, then he must have done so with a lead pencil. Chas. B. Nelson's name heads the list, but he is being substituted for Richard L. Black. Black is clever enough to pass in the part nicely, but he kept playing to the gallery, judging from some of his talk. Even they refused to laugh at it. Black pulls the strongest and most disgusting line ever heard when addressing Will H. Cohan. Not a laugh greeted it. Several bits of talk between the two should be chloroformed at once. The Empire audience may like what some people would call "ginger," but they don't

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want it quite as raw as Black hands it out. And Will Cohan, who enjoys a first-class reputation for ability, might eliminate about a score of the "bells" he refers to during the piece. Cohan is a clever Hebrew comedian with a somewhat different dialect and can get a laugh where many couldn't land a smile. Several old and useless bits are shown in the first part. The telescopic bit with the slapsticks didn't land anything and could be left out. Black deserves a lot of credit for jumping in at short notice and pulling through the principal part. He makes a first-class comedian working with Cohan. Jack King, a former vaudevillian is the straight man, with a good, strong voice and a neat appearance. Four principal women hold down parts, and they are all above the average. Mamie Milledge does character work, and in the burlesque puts over one of the best "hick" bits of the season. Lizzie Peyser is a lively little soubret and can dance well, but lacks expression. Not a smile does Lizzie offer. Mona Raymond makes a neat appearance and led several numbers. Her voice helps a lot also. The real and only classy part of the show came on when Hazel Sanger, who started the season with one of Fred Irwin's shows, came out in the olio and offered her specialty. Miss Sanger wore two pretty costumes and made up to look good in them. Her specialty was a big hit from start to finish. After the first part, which is made up of everything, including a burlesque prize fight, Irvin Klinger opened the olio with illustrated songs. Following Klinger, Cohan and King got a few laughs with "The Desert of Sahara," a lot of talk in "one" which has several humorous parts to it, but few appreciated. Black and McCone in their knockabout act landed a safe hit. These two men are about the best pair of fallers in this line. The routine could be improved, but their work couldn't. Miss Sanger closed the olio, and after intermission came "The Diamond Palace," a burlesque that seldom fails. George McCone as the tramp was the only new character, and surprised everyone. McCone is a corking good character man, and his make-up fitted the part exactly. The burlesque pulled the show out of the hole the first part put it in, and with a few good numbers got away nicely. The chorus has been well selected and can sing. The costuming is above the average and looks good. More numbers would bolster up the first, but it is hard to tell how it would have looked had everyone been working. It seems to need a doctor badly.

O'CONNOR.

JULAIN (J. G. Conderman, mgr.; agent, William Morris).—24-30: Velde Trio, Tascott, Keegan and Mack, Ziska, Rice-Dalley Co., Billy Doss. Charles Bradley went very big week ending 23. His blackface comicalities delighted, and a quantity of new material was introduced into his act since it was last reviewed. Musical De Fays, well liked, and the burlesque boxing bout in which a tune was played by bells on their wrists and ankles created big applause. McDonald and Huntington's character singing proved a meritorious number. Four Haydens offered a good tight-wire act. R. E. Hilliard and Mignon Phillips completed the bill with a sketch called "The Adventuress," similar to a scene in "Sporting Life." Fairly well received. MERRY.

WILSON AVENUE (Charles R. Hagedorn, mgr.; agent, William Morris).—24-26: Junie McCree and Co., LeClair and Sampson, Floyd Mack, Bessie Leonard, Grace Rehm. Bill for four days ending 23, well liked. Such a dandy audience as applauded every act 22 seldom encountered. Wilton Brothers obtained most applause with bar comedy act. Eddie Erb held the audience for a much longer period than entertainers of his class generally work, and pleased. Jack Harlow and Co. in "The Dickie Bird" kept house laughing for eighteen minutes. Hazel May Swanson pleased very much with songs. Karl and Emma Gath opened the show with "Amateur Night on the Bowery," previously reviewed. MERRY.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—24-30: Leon Morris and La Belle Helene, Mae Melhane and Co., Williams and Gilbert, Princess Sontanki and Co. (5), Harry Bestry, Musical Veeras.

PEOPLE'S (John J. Nash, mgr.; agent, S.-C.).—24-30: Little Hip, Three Methven Sisters, Tom Brantford, Onetta, Ralph Cummings and Co. Business fair.

VIRGINIA (J. F. Ritchey, mgr.; agent, Frank Q. Doyle).—24-26: The Wesleys, Eddie Gilmore, Emerson and Adams, Adair D'Armond and Co. 27-30: Hall and Coburn, Katherine Mills, Mexicas' Dog, Burkhardt and Berry.

GARFIELD (Fred Schaefer, mgr.; agent, Frank Q. Doyle).—Hugh Emmett and Co., feature week. Rest 24-26: Baker and Connella, Leonhardt and Pollard, Ollie Westerman, Morris Jones. Rest 27-30: Garland Comedy Four, Washer Brothers, Watson and Dwyer, Sam Otto.

GRAND (Grand Theatre Co., mgrs.; agent, W. V. A.).—24-27: Three Leandos, Martin and Greshen, Musical De Fays, Edith Milliard. 28-30: Melrose Comedy Four, Gibney and Earl, Norman, Miller and Lyle.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—"Seven Kid Kidders," feature all week. Rest 24-26: Rickards and De Winter, Washer Brothers, Sam Otto, Garland Comedy Four. Rest 27-30: Leonhardt and Pollard, Scott and Wallace, Morris Jones, Baker and Connella.

CIRCLE (Ballaban Brothers, mgrs.; agent, W. V. A.).—24-26: Jack Harlowe and Co., the Graziers, Norman, Miller and Lyle.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Mabel McKinley, feature all week. Rest 24-26: Texico, Kelly and Catlin, O'Karos, Watson and Dwyer. Rest 27-30: Great Lawrence and Co., Ollie Westerman, Adair, D'Armond and Co.

IMPERIAL (A. Samuels, mgr.; agent, W. V A.).—24-27: Prof. Dellas, the Heaveys, Carmen and Roberts, E. J. Stevens. 28-30: Mr. and Mrs. Ellis, Murphy and Mack, Tom Hefron, Smith and Arado.

LYCEUM (Fred Linnick, mgr.; agent, Frank Q. Doyle).—Quaker City Quartet, featured all week. Rest 24-26: Cycling Zanoras, Two Johnsons, Estelle Sisters. Rest 27-30: La Temples, Enid Gray, and Kelly and Catlin.

VICTORIA (H. W Thompson, mgr.; agent, W. V. A.).—24-27: Smith and Arado, Clayton Sisters, Tom Dalton. 28-30: Gaylor, the Heaveys, Tyler and James.

ALCAZAR (M. Talbott, mgr.; agent, William Morris).—24-26: Temple and O'Brien, Francis Murphy, Collins Duo. 27-30: White and Plenty, Marvelous Warren and Brother, Three Jones.

MABEL (Robert Pottinger, mgr.; agent, W. V A.).—Jarrell Comedy Co., featured all week. Rest 24-27: Clever Conkey, Loos Brothers. Rest 28-30: Thomas H. Dalton, Herman.

HARMONY (Hirschfeld & Cantor, mgrs.; agent, William Morris).—24-26: Rogers and St. Clair, Camplejohn. 27-30: Collins Duo, Mnsical Tolans.

Alhini, the illusionist, is doing a record stunt this week. He is playing the Bush Temple, Columbia and Sittner's, and has illusions in each house.

Willison and Stonaker, after finishing twenty-two weeks on the S.-C. time, have just received contracts for ten weeks more from the same people.

The National, Englewood, managed by Ed Clifford, will play vaudeville next summer. The change in policy will take effect in May. The better class of Stair & Havlin shows have played there this season.

Lottie Emmons is back from a tour with one of the one-night-stand Shubert shows. At one town she went into a drug store and asked for a porous plaster. The druggist handed her one with an internal revenue stamp on it. "The Spanish war is over," she remarked, turning away without making a purchase.

Roy Weed is no longer with Paul Case and Co. Weed is now devoting his time to his single act.

Mrs. J. C. Harris, mother of Mrs. Richard W. Garnella, of the Garnellas, died Dec. 23 at Coldwater, Mich.

The McGreevys were forced to cancel their engagement at the Star before the week was over, owing to Mr. McGreevy getting the "grippe."

Al Nathan has joined "A Stubborn Cinderella" (Eastern) as advance representative.

The Arcade, Pullman, Ill., opened last week with S.-C. vaudeville, booked by John J. Nash. The bill was headed by J. Francis Sullivan and Co. William F. Rheutan is the manager.

A. J. Van Wie is sending out circulars which state that a new circus paper will be issued in Chicago with the title "Under the Tents."

Flo Cushman, of the "Gay Masqueraders," closed with the organization at Sid J. Euson's last week, and will go to the hospital for an operation, which is expected to keep her there six or eight weeks.

Mildred Norton is back in Chicago after playing several weeks of the Orpheum Circuit time.

SAN FRANCISCO

BY LESTER FOUNTAIN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Claude and Fannie Usher in "Fagan's Decision," held delighted attention; Cook and Stevens, passed nicely; Vilmos Westony, scored heavily; Four Readings, big throughout. Holdovers: Clermont's Burlesque Circus, went big in opening spot; Doherty Sisters, applause; Brown, Harris and Brown, big; Geisha Girls, good applause.

NATIONAL.—Joe Boganny Troupe, headliners, a riot; Four Dancing Belles, well liked, Frank Marckley, banjoist, excellent; J. C. Tremayne and Co. in "Girl of the Times," passed; Marie Fitzgibbons, scored; Gardiner, Rankin and Griffin, ordinary b. f.

WIGWAM.—Whitman Brothers, contortionists, held interest; Alfredo, musical comedian, enjoyed; Lebrun Trio, landed solid; Baltus Four, good applause; Trainer and Dale, well liked; Gertrude Van Dyck, big applause; Hickey's Circus, scream.

AMERICAN.—Robisch and Childress, opening; Hill and Sylviany, highly appreciated; Ray Fern, split laughing honors with Whitehead and Grierson; Nat Nazarro and Co., worked clean cut, sensational hit; Alber's Polar Bears, splendid feature.

CHUTES.—Valdare and Varno, cyclists; Zinka Panna, novelty musician; May Tully and Co. in "Stop, Look and Listen," novelty; Dancing Four, delaphone mimic; and Levan Trio, gymnasts.

FOUNTAIN.

Bert Levey "That Independent Agent," is making things hum on the coast. Bert has at present about 25 weeks in California alone. An office will be opened in Chicago March 1, and will be in charge of Phil Frease, his able assistant here. Feb. 15 a branch will be opened in Oklahoma City in charge of Ernest Barbonr, giving the Bert Levey Circuit new houses in New Mexico, Oklahoma, Texas, Kansas, Missouri and Mississippi. Levey is now affiliated with Ed Fisher, whose headquarters are in Seattle with 15 weeks' time.

Abe S. Cohn returned from Chicago 17, and reports that he has closed for two leases in the metropolis, and will erect two theatres to open the latter part of the year, which will entail an investment of over $300,000. Mr. Cohn claims to have heavy financial backing, and states the buildings when completed will probably be run as stock or combination houses.

Leo Cooper delivered a lecture last Wednesday evening (12) at Rabbi Kaplan's Temple, his subject, Israel Zangwill's "Melting Pot."

Myrtle Byrnes, "The Sharpshooter," was forced to cancel her engagement after Monday night's performance at the American, and is confined to bed with a severe attack of pneumonia and rheumatism. Hoey and Mozar also canceled as a result of severe colds.

The Orpheum is turning out a new three-sheet, causing a great deal of comment. The new sheet is copied after the Orpheum advertisement in VARIETY'S Anniversary number.

The Portola Cafe has proven a great success, and capacity is the rule every evening, going some, considering the immense space it occupies. Tony Lubelski, who is looking after the amusement end, is all smiles.

The American Theatre orchestra, under the able leadership of Raymond Bone, is making an enviable reputation for its excellent standard. Leader Bone deserves great credit, as up to the time of the American going over to vaudeville, conducted only for dramatic performances.

Robert I. Caln, until recently in the box office of the Valencia, and at present with William Morris' Western, displayed splendid generalship of his corps of eight assistants in seating the attendance of over 45,000 persons which greeted the Lauder show at Dreamland.

BOSTON

By MORTON BIRGE.

VARIETY'S Boston Representative.

82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Christy and Willis, juggler and eccentric dancer; Billy Van, songs and jokes, hit; Royal Hawaiian Septette, songs and strings, strong; Wormwood's dogs and monkeys, laughing hit; Lole Fuller's "Ballet of Light" (headliner), second week, greatly improved; Barry and Wolford, "It Happened on Monday," fast patter and song changes; Irene Franklin and Burt Green, character songs, added feature, applause all the way and whole act a winner; Andy Rice, parodies and songs, made good; Casting Dunbars, closing number, strong.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—The bill covers a wide field this week. Gilden Sisters, dancers, come first with good results. Scott Brothers, hand balancers, novel; Frank Bush, monologne, good hand; Wilfred Clarke and Co., "No More Trouble," is a continuous scream; Brown and Brown, Indian singing cartoonists, get applause; R. A. Roberts (headliner) in "Dick Turpin," gets a hand for the first change and keeps it up for about every change, closing with double curtain; Fred Fischer and Maurice Burkhart's, song specialty, goes good; Alice Lorette and posing dog popular holdover.

BOWDOIN SQUARE (A. L. Griffin, mgr.; agent, Ed. Kelley).—First week of straight variety bill, the Lothrop Stock Company having been discontinued wholly, after having two weeks of two-a-day sketches. Show is continuous from 1 to 10:30 p. m. Bill incindes Mangean Troupe, gymnasts; Madam Dias and trained monkeys; Billy Farnon and Clark Sisters, s. and d.; Burns and Fulton, eccentric; Rice and Walters, trick pantomime; Walby and McVeigh, s. and d.; Miller and Princeton, musical; Natalie Normandie, comedienne; Lawton, juggler; pictures.

HOWARD (J. Hunt, mgr.; agent, direct).—"Empire Girls," Jack and Mike (Twin) Sullivan, the fighters, as added feature. House bill includes Four Nelsons, acrobatic; Kenney and Hollis, comedy; Fentelle and Mallorie, s. and d.; Norrisses, novelty band; Carney and Wagner, s. and d.; the Maddens, jugglers; Rosser and Georgette, songs; Geo. O'Malley, comedy; Freeman and Allen, comedy.

CASINO (Charles Waldron, mgr.; agent, direct). "Queens of Jardin de Paris."

GAIETY (G. H. Batcheller, mgr.; agent, direct).—"Fads and Follies," with Roger Imhof and Golden Troupe, Russian s. and d.

COLUMBIA (Harry Farren, mgr.; agent, direct).—Williams' "Imperials," Wrestling Wednesday, Sam. Anderson vs. Alex Bernin; amateurs, Friday.

HUB (Joe Mack, mgr.; agent, William Morris).—Georgie Campers, minstrel; Excels and Franks, physical culture girls; May White, songs; James Ranahan, miniature com.; Gere and Delaney, skates; Anna Malone, songs; Mel Eastman, s. and t.

NEW PALACE (I. M. Mosher, mgr.; agent, National).—Golden and Golden, 8 Morrisses, Ione Four, Kichi Hashimoto, Perry Sisters, Mr. and Mrs. Snow Company, Rube Armedale, Mackie and Walker, Mr. and Mrs. Harry Fielding, Riley and Fleming; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Tower's, Joe Smith, Shaw and Everts, Bob Winstanley, Smith and Walker, Falkner and Cole; pictures.

OLD SOUTH (Nat. Burgess, mgr.; agent, National).—Fannie Hatfield Company, Dan Weston, Lillian de Vere, Australian Trio, Harris and Nelson, Turner Brothers; pictures.

UNIQUE (Worthy, mgr.; agent, National).—Anule Edwards, Frank Phipps, Cecil Oterita; pictures.

QUEEN (Worthy, mgr.; agent, National).—Marguerite Clemens, Nan Evans, Mike Dowd; pictures.

PASTIME (Frank Browne, mgr.; agent, National).—Sandy McGregor, Muffs and Pearl, Jimmy Logue; pictures.

STAR (Chas. Campbell, mgr.; agent, National).—Ned Dandy, Scott Provan, Nellie Frankiyn, Karl Lang; pictures.

The Keith anti-speculator system, used on Saturdays, is now employed throughout the week. This system provides that patrons buying tickets in advance at the box office receive a numbered check, which they exchange at the door on the day of the performance. The theory is that a speculator, though he buys a ticket and gets a numbered check, cannot sell that check on the sidewalk. The public will not buy a mere numbered check from a speculator.

One of the most important developments in the vaudeville and moving picture field in Boston this week is the organization of a $200,000 syndicate, now about to be incorporated, to run a string of moving picture and vaudeville houses. Irving F.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

1909—10 WESTERN SEASON

ALICE LLOYD

ORPHEUM CIRCUIT

DIRECTION PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS; VIDE BILLS, FRISCO

OAKLAND "TRIBUNE."

"There certainly is magic in the name of Alice Lloyd, for the little English music hall queen again drew record-smashing crowds to the Oakland box office yesterday and it was perfectly easy to see that Miss Lloyd was the magnet.

"Ever since she opened at the big theatre on Twelfth street the town has fairly buzzed with gossip and talk of her performance.

"Seven days passed by and then it was proved that Oakland is very much more than a one-night stand, for the people continued to flock to Alice Lloyd's headquarters at the Orpheum and to buy seats so far in advance that the coming week is expected to be quite as remarkable from a box office point of view as was last week."

SAN FRANCISCO "CHRONICLE."

CROWDS FLOCK TO HEAR ALICE LLOYD.

"Oakland, January 16.—There certainly must be magic in the name of Alice Lloyd, judging by the way in which the crowds flock to the Orpheum day after day and night after night, just to hear the little music hall favorite. Many reasons are given for Miss Lloyd's popularity.

"Not the least of her attractions is that she is a decidedly pretty woman, with a gift for chic dressing. Today, for instance, she sang seven new songs, each of which required an entire change of costume. The songs and costumes proved quite as popular as those of last week, and the little comedienne's popularity remained unabated."

OAKLAND "ENQUIRER."

"Alice Lloyd, from dear old Lunnon, is at the Orpheum again this week, and the little lady continues to please immensely. There are a number of new acts introduced, but Alice does not have to take second place to any of the newcomers. Miss Lloyd sings seven new songs, each one decidedly clever, and she manages to find use for as many dresses during the forty minutes she is on the stage."

JAN. 31, ORPHEUM, LOS ANGELES **FEB. 7, TRAVEL—FEB. 14, SALT LAKE CITY**

DIDN'T KNOCK THEM OFF THE SEATS AT THE AMERICAN
BUT OH, YOU

SAM STERN

WEEK JAN. 31, FULTON, BROOKLYN

HUGO MORRIS IS THE CAUSE OF IT ALL

Moore, of the Irving F. Moore Amusement Co., is general manager for the syndicate. The acts for the syndicate's houses will naturally be booked through Mr. Moore's offices. The syndicate has leased a site for a theatre on the southwest corner of Dartmouth street and Columbus avenue, South end. The present building will be remodeled at an outlay of $50,000, giving a theatre to seat 2,000 people with main entrance on the south side of Dartmouth street and exits on all four sides. Plans are being drawn for the remodelling now and the new house should be open by April. It is planned to make this theatre quite pretentious.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Tempered in treatment and shorn of much of its glare in many places, "The Belle of the Boulevards," with Valeska Suratt featured, in no wise shocked the moral sensibilities of the staid clientele which patronizes vaudeville in Chestnut Street, but the Frenchy sketch which Paul M. Potter has furnished Miss Suratt gave the latter every opportunity. In her new offering Miss Suratt makes a stage picture in several rich and unique gowns which must certainly have its effect upon those in front. Surrounding the headliner were several good numbers which brought the entire show up to a high average. Jesse Lasky's Imperial Musicians offered a nicely dressed musical act with some fairly pleasing instrumental bits. The opening is poor, though the man who sings has a pleasing voice. From the appearance of the musicians the act takes up speed and retains it, with a descriptive piece which wins all the honors. The finish in "one" is also in need of improvement. Paul Le Croix took down a big share of the laurels with his juggling. He has worked up some "new stuff" with the hats just as big a hit for him as the "bounding hat" trick. Raymond and Caverly have also framed up some new material, getting it started in rather odd style and holding up the latter end with some parodies. Their act was very well liked. Henri French did nicely early and Harry Breen carried the pace at a faster clip, after the audience finally tumbled to what he was trying to do. The extemporaneous matter for the finish took him through a-flying. Mr. and Mrs. Mark Murphy won just as many laughs as they ever did. "Clancy's Ghost" is new here and it made a very firm impression, the little bit of singing and stepping putting a good finish to it. The Dixie Serenaders started off in good shape with some singing and dancing and then faded away with their minstrel stuff. Hersog's stallions fitted in the closing position just right and the act held the house seated right up to the finish—a hard task here with a Monday audience. The horse act is well up in the highest class.

VICTORIA (Jay Mastbaum, mgr.; ageut, M. P. C. O. A.).—No act stood out strongly for chief honors this week, though the entire bill reached a pleasing average. The hand-balancing act of the Erretto Brothers gained considerable applause. Barnett with a black art musical act was well liked. Ward and Lynch put over some laughs with their cross-fire talk. Lillian Wright and the Young Brothers won favor with a dancing number which featured Al. White's handiwork. It follows too closely other acts of its kind and the singing is poor. Maud De Lora offered a neat looking contortion act of light merit. She needs to work out something novel to get far with her ability. Young and West did fairly well with dancing and talking. Sam Golden did nicely with his character work, and the Merry Michaels, added on Tuesday, filled out the bill. Pictures.

PALACE (W. Barritt, mgr.; agent, M. P. C. O. A.).—Felton; J. Yarrick; Henry Brothers; Stewart Sisters; Moran and Tingley; The Belmonts; Bell and Richards; Braddock and Leighton. Pictures.

BIJOU (O. M. Ballauf, mgr.).—If Billy B. Watson can dodge the government beef trust inspection which started this week, he will very likely finish the season with a record for carrying the biggest burlesque show touring the country. Watson and his "Beef Trust" Burlesquers made their initial showing of the season here, and started things. It looked like a riot at the Bijou on Monday afternoon. Prices were boosted for several rows of orchestra seats, but this did not stop the rush to see the free exhibition of the biggest collection of burlesquers in captivity. There are women and women, tons of them, just how many, Watson himself does not care to say, except that he is breaking all records for size and escaping excess baggage charges. And maybe Billy does not know how to show off his display. The show must have been framed up specially for this result, and lands a hit at both ends. The bunch of women is the first thing that greets the eye when the curtain goes up, and the last that is seen while the orchestra is playing the exit number. If any producer can figure out a better way to show off a collection of women than Watson has in standing them in a double row, the biggest of them having the top line, dressed in a showy costume, with the pink tights trade mark featured, it is yet to be seen along this way. The featuring of big women has been passed up long ago by other burlesque managers and producers, but it is still Watson's trade mark, and he has never staged a better looking chorus of women than he has with him this year. The wonder is that Billy does not keep them on view longer, for they are earning their money easier this season than ever before. This probably accounts for the spreading of two or three in the line who are remembered from last season, when they were not so rotund. No one will ever recommend the Watson troupe for its gazelle-like prancing or the sylphlike shapeliness of its chorus, but the Watson heavyweights have a whole lot on a lot of other choruses, and and it goes many ways. There are other features with the show beside the women. There is Watson himself. There is no need to lay stress on the "original" line which seems to be used as a means of identity. There is no other comedian in or out of burlesque just like Billy B. Watson. Take the material Watson is using this season. It has been done over and over again, and it embodies comedy methods which range from the quietest sort of crossfire dialog to almost the extreme of slapstick and double-meaning talk and business. Yet in Watson's hands it is funny. In another's it would not be. Watson can get more out of this sort of work with less effort than any comedian in the business. The contrast is shown in his own show, where Lew Reynolds works twice as hard, reaches just as far with his rough work as does Watson, and there are no results. Watson has had better shows than the one he is giving this season, but he never secured more laughs. The first part, "Miss Clover," is kept moving at a lively pace by the interpolation of musical numbers and only drags at one point, where too much time is given to a burlesque poker game. A cut of several minutes would not hurt it, would quicken the action and the same results could be gained. George L. Dorsey, the "straight" acts, with the others in feeding Watson, the latter taking care of the comedy at all times, except when he gives Reynolds a chance. The show is well supplied with women principals in Alice Gilbert, Ida Walling, Lisette Howe and May Wentworth. Miss Gilbert is looking better than ever, and though she is in the background with the others much of the time on account of the prominence of the men, she adds something each time she is on. Miss Howe is also doing unusually well, though handicapped by a severe cold. She carries Watson along in first rate style in the second part of the show. Miss Walling and Miss Wentworth add a liberal share at intervals, the latter putting over one of the best liked numbers, which she sings well. Frankie Weston secures some attention in both pieces in "kid" parts, taking a long chance in the opener with a display of bare shins. One or two of the others get a chance to stand out in front and there is the "Allover Sextet," which almost stampeded the house when they led a number. There are several ensembles which have been put on nicely, and the stage full of women, well, though not elaborately dressed, does the rest. There is only one specialty, that by the Bijou Comedy Four, and it serves well enough in the spot allotted. There is a long space devoted to dialog in the burlesque, which might be shortened, for the show ran over two and one-half hours. Some of this time might be given over to a number or perhaps two, but Watson probably figured on playing up to that one big display at the finish. And it is almost worth it. There are two features that will hold up Watson's show—Billy himself and his famous "Beef Trust" display. It's a great combination.

WILLIAM PENN (Geo. Metzel, mgr.; agent direct).—Sevengals, headlined. Others: Juggling Marros, Bertle Fowler, Yalto Duo, Hallen and Hayes, Haviland's "Merry Youngsters." Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Ader Trio, Fields and Hanson, Arnold and Felix, M. and L. Davis, Lady Carmen. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent direct).—Three Wallaces, George Barren, the Watsons, Gertrude Griffith and Co., H. V. Fitzgerald. Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent direct).—Corbett and Forrester, Thatcher and Adams, Dennette Sisters, E. and L. Williams, Emanuel Turner and Co. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Dunbar's Goats, Herald Square Quartet, Daly Brothers, Hevener and Clark, Louis Granat. Pictures.

COLONIAL (Taylor & Kaufman, agents).—Four Gardners, De Homan Troupe, Tilton and Lewis, Gussie Flamme, Verity. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Willard's Temple of Music, Robinson Trio, Keeley and Parks, Helen Stuart. Pictures.

FRANKLIN (Weinstein & Labell, mgrs.; agent, Taylor & Kaufman).—The Malcolms, Rodway and Bartell, Al and Lila Sharpe, Ida Jewel. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Adgi's Lions, Davis' Imperial Trio, Levis and Lloyd, Kit Carson. Pictures.

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GEM (Morris & Amk, mgrs.; agent, Taylor & Kaufman).—Dunn and Germain, the Boydells, Bert Howe. Pictures.

CASINO (Elias & Koenig, mgrs.).—"The Serenaders."

GAYETY (Eddie Shayne, mgr.).—"Bon Tons."

TROCADERO (Chas. Cromwell, mgr.).—"The Umpire.

Billy Hart, producer and principal comedian with the "Cracker Jacks," has refused offers to sign with Manchester and Barney Gerard for next season, and will enter vaudeville with a sketch. In it he will have La Belle Marie (Mrs. Hart), and they will be known as "The Mysterious Man in Blue" and "The Circus Girl." They have a well written sketch, and have booked the act for a four weeks' try-out following the close of the burlesque season, before seeking a New York showing.

Einstein and Schlichter, local agents, have started a circuit of small parks for the coming summer season.

Hughey Dougherty, the veteran minstrel, is out of the hospital, having undergone a serious operation on his eyes, which was very successful.

Margaret Howard has been ill here for some time, having suffered a serious operation which may keep her off the stage for a year. She has been given every care and attention by Mrs. O'Brien, with whom she is living.

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ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Russell and Devirne, Shayne and King, Paul Kleist, McConnell and Simpson, entertaining; Cross and Miss Josephine, Dazie in "L'Armour De l'Artist," one of the greatest vaudeville acts seen here this season. Carlin and Clark, very pleasing; Paul Spadoni, juggler.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit).—Terry Twins, Smith and Brown, Wormwood's Animals, Smith and Branden, Williams and Gordon, Mabel Bardine and Co., George Evers, Lane and O'Donnell.

GARRICK (Dan S. Fishell, mgr.).—Marie Dressler in "Tillie's Nightmare."

CENTURY (Pat Short, mgr.).—"Honeymoon Trail."

AMERICAN (John Fleming, mgr.).—"The Newlyweds and Their Baby."

STANDARD (Leo Reichenbach, mgr.).—"Wine, Woman and Song," featuring Kathryn and Violet Pearl, in "The Pole Landers" and "In Society." The burlettas are fair. The vaudeville includes Cooper and Zeitler, dances and songs, good; "Abram's Christmas," Sam Goldman, excellent sketch; Patton and Pearl, a neat turn, and the Stubblefield Trio, thrilling aerial act.

GAYETY (O. T. Crawford, mgr.).—Sam Howe and the Rialto Rounders have considerable old material. The company is capable of something better.

George McManus is here to see "The Newly Weds and Their Baby" at the American. It is home for him and his bride.—Countess Venturini has sued the Lyric Amusement Co. (Oppenheimer Brothers), alleging failure to carry out a contract since her play "Jenny" failed. She wants $14,500.—Sam Seibert, a traveling showman, was killed in the jail at Argenta, near Little Rock, Ark., and three other showmen were held charged with attacking him.—Three Forest Park Highland men, Tony Steuver, president, Manager Tippet and Treasurer Leo McManus, have been asked to tell about the receipts of the annual Police Relief Benefit at the Highlands, because the Relief Association books are being investigated for an alleged shortage.—Bertie Clifford and Edith Hamilton were reported stranded here last week. They were members of a small vaudeville company that closed over in Illinois.—Over 400 people are in St. Louis this week, members of theatrical companies, the Boston Opera, Marie Dressler and "Honeymoon Trail" making up the major part of the transients.——O. T. Crawford will launch his new moving picture circuit probably the first of next week, when the Novelty Theatre is opened. It is fireproof, with stage and other theatre features, and is one of 15 houses either proposed or in the course of erection for this circuit.

BALTIMORE, MD.

MARYLAND (Fred. Schanberger, mgr.; agent, U. B. O.).—One of the best bills of the season, headed by Howard and North, scoring big, sharing honors with Lockwood and McCarthy, whose pleasing specialty shows much improvement over their last appearance in this city. The Arthur Saxon Trio, strong men, last seen here under tent, perform astounding feats. Maurice Freeman and Co. in "Tony the Stork," clever sketch well presented. Alpha Trio, hoop rollers, well liked. Arthur Rigby, scored with laughable monolog. Helen Gretrex, whistler, good. McDevitt and Kelly, clever comedy act.——WILSON (Joe Dillon, mgr.; agent, Joe Wood).—Taylor and Fabrian, duo of bright and clever entertainers, head the bill; Zeb Zarrow Trio, comedy bicyclists, very good; Edith Montrose and Co., impersonator, scored; Sherman's Dogs, remarkable; Lawrence and Brown, s. and d., good; Farrell, cartoonist, excellent; De Almo and Mae, Banjoists, well received Frances Elliott, singer, hit.——BLANEY'S (Sol Saphier, mgr.; agent, Fitzgerald).—Milton and Dolly Noble, clever sketch, excellent; Mayme Remington and Picks, well liked; Rensetta and La Rue, acrobats, ordinary; Casey and Smith, amused, using much of Cliff Gordon's comedy; Hague and Herbery, dancers, fair; Femia, female ventriloquist, excellent; Cartmell and Harris.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Royal Troupe of Trained Bears; Myers and Vale, s. and d.; Curan and Milton; Chandler, modeler; Three Herberts; Joe Williams, impersonator; Helen May, Two Musical Mays.——GAYETY (Wm. L. Ballauf, mgr.).—"Rents-Santley."—MONUMENTAL (Montague Jacobs, mgr.).—"Yankee Doodle Girls."

BAYONNE, N. J.

BIJOU (B. Howard, mgr.; agent, I. B. A.; rehearsal 1).—Lee Beggs and Co., "Old Folks at Home," good sketch, pleased; Warren and Goodwin, s. and d., did nicely; Busse Dogs pleased; Dennis Bros., b. f., good; Tinkam & Co., s. and d., very good; Contino and Lawrence, good dancers; Whitman and Davis, comedy skit, fair; Billy and Maud Keller, "The Matrimonial Agency," clever sketch; Tom Rugan, comedian, good.——ORPHEUM (DeAngelos & DeRose, mgrs.; agent, Joe Leo).—Jack Cross, comedy magician, good; Ruth Curtiss, change artist, did nicely; Carl Statzer, s. and d., fair; Rita Reynolds, s. and d., pleased; Coro Evelyn, s. and d., went big; Jos. McNichol, s. and d., fair.

LEROY C. FARR.

BIRMINGHAM, ALA.

ORPHEUM (Martin Beck, gen. mgr.; rehearsal Monday 10).—Sam Watson's Farmyard Circus, hit; Maxim's Models, good; Patrice, good; Marshall Montgomery, fair; Les Myosatis, good.——MAJESTIC (Carl Rettig, mgr.; Inter-State Amusement Co., agents; rehearsal Monday 10).—Henning, Lewis and Henning, hit; Great Moore, good; Trolley Car Trio, fair; Peaches Billy Moore, very good; Skremka Sisters, good.——ALAMO (Boone Kelly, mgr.; agent, I. B. A.).—Frances Owen and Minnie Hoffman, good; Grace Fenard, monolog, hit; Billy Edwards, b. f., good.

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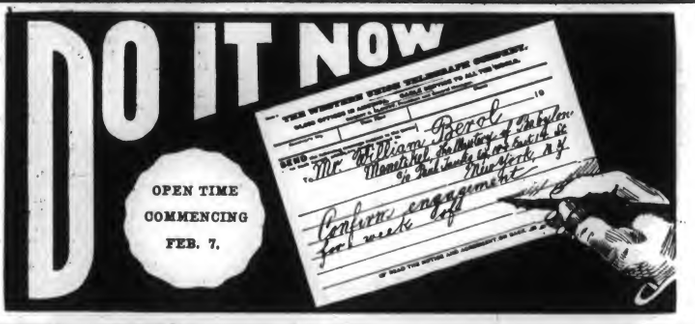

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Luken's performing lions, good; Meta Elferth Co., "A Smoky Affair," good; Chumm and Craig, hoop rollers, clever; Kelley and Parks, ordinary; Dow and Dow, character comedians, fair; Edna Dorman, soubrette, pleased.——SHEEDY': (J. L. Owens, mgr., agent, I. B. O; Monday rehearsal 10).—John Rucker, colored comedian, good; Jeff and Layerne Healy, entertaining comedy and pianolog; Miss Scudder vocalist, excellent.

H. A. BARTLETT.

BUTTE, MONT.

MAJESTIC (W. J. Swarts, mgr.; agent, S.-C.; rehearsal Saturday 10).—Smith and Harris, good; Collins and Brown, hit; Bolton Troupe, fair; Reese, Prosser and Harris, pleased; Miller and Russell, good; Piero and Wilson, mediocre.——EMPIRE (W. G. Lingerman, mgr.; agent, Edw. Fisher; rehearsal Sunday 12:30).—Flood and Hayes, fine; Dale and Curry, fair; Gus Bruno, pass 25; Freda Giroux, good; Julian Eltinge, biggest hit vaudeville history of city; entertained lavishly.——Empire, Anaconda, opened 24, split with Butte.

H. T. ASHLOCK.

CINCINNATI.

By HARRY HESS.

107 Bell Block.

ORPHEUM (I. M. Martin, mgr.; Sunday rehearsal at 10; agent, William Morris).—In spots a good entertainment is provided, but as a whole the bill is weak and failed to please. Larola opened in a very clever turn; Sharp and Montgomery, colored, act too long drawn; W. E. Whittle, ventriloquist, scored heavily; Adamini Taylor, musical, good; Montgomery and Moore, exceptionally clever, but act marred by the illness of Miss Moore; Bransby Williams, in character sketches, most artistic vaudeville act ever seen here; Billy Dillon, scored; Royal Polo Teams, novelty.

COLUMBIA.—Some of the numbers are pleasing and others just able to get by. Lasky's "At the Country Club," was headlined, but the big hit was made by Frank Fogerty, who was warmly received. Herbert Yost and Agnes Scott in "The Wall Between," went big; Arlington Four, good; Rosario Guerrero, in the "Rose and the Dagger," good; Jack Rubens, opened nicely; Meredith Sisters, songs, excellent; the Artois Duo, very funny; Dolly Connolly and Percy Wenrich, excellent.

STANDARD (Frank J. Clemens, house agt).—"Star and Garter" Show, one of the best shows that has visited Cincinnati in many seasons. Chas. O. Rice and Fred M. Cady, German comedians, are screamingly funny, while Murry Livingston put over a solid hit.

PEOPLE'S (James C. Fennessy, mgr.).—"Tiger Lillies," with Billy Spencer featured. "In a "Hot Night in the Rocky's," everybody is kept on a jump.

ROBINSON (Harold G. Moran, mgr.; Monday rehearsal at 9:30; Casino Co., agents).—Daring Darts, novelty act; Hutch Lasby, "1910 Something"; Anna Belmont, Irish duchess; George Beach and Co., comedy act; and Harry Meem's, Georgia cotton Blossom.

AMERICAN (Harry Hart, mgr; Monday rehearsal 9; Gus Sun, agent).—Plunkett and Ritter, "the Scare Crow and the Collegian"; La Mar and La Mar, drunk act, "A night Out"; Carl and Gene Reynard, novelty vocal act; the Two Lowes, lasso experts; Three Desmonds, s. and d.; Umholt Bros., musical; Albert Dashington, singing, dancing and talking; Lohse and Sterling, gymnasts.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Michael E. Fitzgerald and his Eight Club Juggling Girls have a decided novelty; De Haven and Sidney, s. and d. clever d.; Marron and Heins, a little old time minstrelsy that won favor; Sam Chip and Mary Marble, sketch, "In Old Edam," excellent; Verona Verdi and Brother, violin virtuosos, captivate; William Ferry, humsn frog, best to be seen here; Hilda Hawthorne, woman ventriloquist, entertaining; George Beban and Co., playlet, "The Sign of the Rose," good.——STAR (Drew & Campbell, mgrs.).—"The Big Review" Co.——EMPIRE (Burt F. McPhail, mgr.; rehearsal Monday 10).—"Gay Masqueraders" Co.

WALTER D. HOLCOMB.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.).—Sam J. Curtis and Co., excellent; Loro and Payne, well received; the Hennings, good; Muriel Window, good; the Misses Burns, good musical act; Will Morrissey.——RIALTO (F. W. McConnell, mgr.; agent, same).—Boyd and Stevens, Cora Cherry, Florence Towner, Mamie Wallace, Nettie Herbert and Max Bruno; interesting bill.

J. M. BEERS.

ERIE, PA.

ALPHA (Suerken & Foster, mgrs.; agent, U. B. O.; rehearsals Monday 10).—Mabel Irving, clever character songs; Murphy and Willard, very amusing; Will Hart, b. f., well received; the Wards, very good aerialists; Swan and O'Day, good b. f. comedy and dancing; "Lady Betty," very well trained monkey; Harlan-Knight and Co., very good sketch.——COLONIAL (O. R. Cummins, mgr.; agent, Gus Sun; rehearsal Monday 10).—Martelli and Rossi, very good singing act; Mark Lea, good comedian, Mardo Trio, clever comedy acrobats; Oehlman Musical Trio, good; Frantom Troupe, very clever aerial ring act.——HAPPY HOUR (D. H. Connelly, mgr.; agent, Brazee Vaudeville Circuit).—H. Bloeser, songs, good; Nellie Daley Moran, good; Clare's Animal Actors, clever.

M. H. MIZENER.

EVANSVILLE, IND.

GRAND (Ferd. Wastjer, mgr; Orpheum Circuit).—Ide Fuller in spectacular dances, pleased; La Vine-Cimeron Trio, good s. and d.; Cunningham and Marion, acrobats, good; Lew Wells, monologue and saxaphone, good; the Five Avolos, xylophonists, excellent; Ellsworth and Linden, "His Day Off"; Lena Pantzer, assisted by Sam Mint, a great dancing act. Business very good.——MAJESTIC (Edward Raymond, mgr; Wm. Morris Circuit).—Shean and Warren, the great comedians; Buckley's dancing dogs, great; Haverly and Wells, good; Trask and Gladden, novelty s. and d.; Bessie Babb, comedienne, very good; Four Flying Jordans, aerial act, great; the Great Chiyo, good Jap novelty act. The best show Manager Raymond ever presented and business fine.

OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. A.; rehearsal Monday 10).—The Two Henris, acrobatic s. and d., good; Dorothy Dainton, singing comedienne, very good; George Nagel and Co., comedy sketch, good; La Rose Bros, English pantomimists, well applauded; Eddie Lane and his Dancing Dolls, excellent; Chas. A. Loder and Co. in "The Cobbler's Christmas," very good; Harvey and Lea, character comedians, a hit; Barlow's Ponies and Dogs, good.——BIJOU (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—Rice Bros., bar comiques; Paris Green, talk and songs; Lawrence, Russell and Edwards, sketch; Allen and Arliss, vocalists; John Rucker, the Alabama blossom; Howard and Mildred, sketch.——PREMIER (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—M. p. and Mr. and Mrs. Sidney Reynolds, sketch; Maida Dupree, s. and d.; Ramsey Sisters, musicians; Jeff and Laverne Healy, sketch artists.

EDW. F. RAFFERTY.

GALVESTON, TEX.

People's Majestic reopened Sunday after being closed several weeks. The regular booking agents of this theatre have not yet been appointed, this week's bill being composed of some Majestic and some S.-C. acts. Paddock, novelty dancing, good; Foster and Villa, real comedians, pleased; Alburtus and Altus, jugglers, clever; Charles Williams, comedian, gained applause; The Zeraidas, equilibrists, hit.

B. B.

HAMILTON, OHIO.

GRAND (McCarthy & Ward, mgrs.; agent, Gus Sun; Monday rehearsal 10).—C. H. Burroughs & Co., in "Domestic Mishaps"; McCauley and Conweil, b. f., scream; Louise Denman, comedienne, won favor; Willie Hale and Bro., jugging and musical act, excellent; Jewell's Manikins, fine.

HENRY PECK.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Samaroff and Sonia, trained dogs, entertained; Brown and Ayer, singing comedians, applauded; J. C. Nugent and Julie York, "The Absent Minded Beggar," scored; May Elmore and Irene Jermon, sister act, well applauded; Countess Rosai and Fred Paulo, singing act, very pleasing; Alf Grant, comedian, laughs; Rossow Midgets, went well.——HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, Rudy Hellier).—Parker Palmer Co., in "The College Girl and Professor," pleased; John J. Devlin, monologist, good; Cameron and Toledo, songs and contortionist, scored strongly.

J. P. J.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Lasky's "At the Waldorf," headlined, went just as big here as it does everywhere; Waterbury Brothers and Tenny, musicians, old favorites, who renewed honors; Beatrice Ingram and Co., in "The Duchess," good act, went big; Corinne Frances, dainty and clever singer, deserved the big reception which greeted her; Dolly Burton's Dogs, opened the bill, but deserved better place; Flanagan and Edwards in "On and Off," went great; Granville and Rogers, English characters, fine.——SCENIC (Harry Young, lessee and mgr.; agent direct; rehearsal Monday 9).—Krieger, comedy magician, good; Dorothy Clark, character singing comedienne, very good; Billy Elliott, b. f. comedian, good; William Taylor, ill songs.

R. W. OLMSTED.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agent, U. B. O.; rehearsal Monday 10).—Amoros Sisters, Parisiennes in song, dance, juggling and gymnastics, dainty; Luciane Lucca, singer; Mr. and Mrs. Gene Hughes, "Suppressing the Press," strenuous farce; World and Kingston, good; Mary Norman, a hit in "Some Types of Women"; Joseph Hart's "Bathing Girls," six scenes, hit; Warren and Blanchard, comedians, good; Tony Wilson and Mlle. Heloise, artistic acrobatics.——COLONIAL (Cecil Owen, mgr.; agent, William Morris; rehearsal Monday 10).—Kiefer and Kline, s. and d., an extraordinary opening act; W. S. Harvey and Madge Anderson, "A Room Upside Down"; Eddie Gray, "The Tall Tale Teller," amusing; Anne Blancke and Co. in "Freckles," interesting; Maude Odell, statuesque, headliner; Four Mortons, hit of bill; Sandor Trio, gymnasts, good.——EMPIRE (Henry K. Burton, mgr.; agent, Empire Wheel; rehearsal Monday 10).—Fay Foster Co., burlesquers.

JOE S. MILLER.

JACKSON, MICH.

BIJOU (F. R. Lampman, mgr.; agent, W. V. A.).—Frevoli, shadowgraphist, big hit; Three Kuhns, "music and songs," well received; Gus Williams, "the German senator," a scream; John and Bertha Gleeson and Fred Houlihan, excellent.

BRADLEY.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6).—Bill with no weak spots. Chas. Wayne and Co. (replacing Dunn and Glazier), went fine; Arkansas, musical, pleased; Mildred Morris and Co., well received; Frank Tanney, hit of bill; Mankin, opened, pleased; Witt's "Girl from Melody Lane," real melody; Howard's Dogs and Ponies, most entertaining.——NOTE.—Arthur Dunn of Dunn and Glazier was summoned to Cleveland Monday by the death of his brother-in-law, Ezra Kendall.

LEO LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—First appearance of Alice Lloyd here; made instantaneous hit, though wearied from travel, was recipient of many flowers, and had audience whistling her famous songs. Expressed her appreciation in neat speech. First appearance here also of the McNaughtons, greeted with vociferous applause in boxing scene, when the audience fairly cried with laughter. Brothers Permane, eccentric clowns, caught on hugely with their diverting "Nightingales Making Love." The holdovers (the Orpheum road show): Hyman Myer, "Man at the Piano," "A Bit of Old Chelsea," by Ida O'Day and Co.; Mae Melville and Robert Higgins, eccentric singing comedians; Laticomb, "Singer on Horseback," and Rochey's "Night in Monkey Music Hall." House sold out for this week entirely.

LOS ANGELES (Geo. A. Boveyer, mgr.; agent, C. O. Brown; Mouday rehearsal 11).—Excellent bill. Josephine Gassman, excellent; Malvern Troupe and Delmore and Lee, both good acrobatic acts, were pleasing; Neille Burt, quick change artist, interesting, but turn a little too long. Owing to illness of Idalene Cotton the skit, "Banker and the Thief," was not presented. Nick Long, Miss Cotton's partner, however, gave some excellent dialect stories and was well received. Bohemian Sextet, songs, took well.

E. F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—The McGradys, very good; Henry Clive, comedy trickster, good; Mr. and Mrs. Jack McGreevy, s. and t., good; J. Knox Gavin and Jennie Platt, s. and t., good; Carson and Willard, s, and t., good; Little Amy Butler, very good; Spalding and Riego, gymnast, very good; Cressy and Dayne.——BUCKINGHAM (Horace McCrocklin, mgr.).—"Patsy Bolivar."——NOTES.—Blanche Dayne of Cressy and Dayne was taken suddenly ill and could not appear at Mary Anderson until later in week. It is not anything serious, only a slight cough and cold.—The Princess Amusement Co. of this city has leased the new Eastern Burlesque house, the Gayety, to run summer vaudeville and moving pictures. John B. Simons, who has been located in Birmingham, Ala., in the interest of the Gus Sun Agency, will be located in Louisville, in charge of the Princess Amusement Co.

J. M. OPPENHEIMER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.)—Jas. O. Wise, chalk artist, good; Henn and Rutter, s. and d., went well; Mallia and Bart, "The Baggage Smashers," good; Iva Donnette, "Kolored komedy," fair; Emerice Campbell and Auby Yates, in "200 miles from Broadway," very good; the Three Dolce Sisters, singing act, well received; James Clemens and his Eight Palace Girls, a hit.

JOHN J. DAWSON.

"NIGHT IN VENICE" DRAWS CROWD.
(SEATTLE "POST-INTELLIGENCER.")

"The finest thing that has ever been done at the Exposition was the universal opinion of the crowd of 10,000 who witnessed the spectacle, 'A Night in Venice,' at the Geyser Basin last night. This opinion was shared by the most of the official family, including President J. E. Chilberg, Director General I. A. Nidesu, and Director of Exploitation James A. Wood. Director of Special Events Louis W. Buckley, who arranged the affair, was told to go ahead and arrange a somewhat similar program for every Friday night during the remainder of the exposition period."

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LEO CARRILLO

NEXT WEEK (Jan. 31) PROCTOR'S, ALBANY

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M'KEESPORT, PA.

ORPHEUM (Frank J. White, mgr.; agent, Polack Exchange; rehearsal 11).—24-27: Hoff Bros., clever; Three Soncrant Brothers, house rolls with laughter; Mr. and Mrs. Henderson, comedy, very good; Katherine Potter, comedienne, entertaining; Freeman and Fiske, went well; Kitty Hoffman, the Emorys, DeVere and Hayden, Jerome Casper, Hardig Bros.

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; agent, Weber & Allen).—24-5-6: The Demacos, ring act, good; Dofy, character sketches, fair; Gracie Emmet and Co. in "Mrs. Murphy's Second Husband," the headliner, good; Boynton and Bourke, pianologs, s. and d., very good; Richards and Montrose, hit; the Telegraph Four, male quartet, fair; the Six Abdullahs, acrobats, very good. 27-29: Kauba Japs, jugglers; Musical Frederic, Ward and Curran, Stepp, Mehlinger and King, Minnie St. Clair, the Duffin-Redcay Troupe.——CRYSTAL (Pindar & Rudloff, mgrs.).—M. p. and songs by Mr. Delaney. Fair houses.——STAR (R. T. Halliwell, mgr.).—M p. and songs by Marion Marshall and Jacob Krick. This theatre has been entirely remodeled. W. F. S.

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MAJESTIC (James A. Higler, mgr.; Orpheum Circuit, agent direct; rehearsals Monday 10:30).—John Hyams and Leila McIntyre in a quaint offering; Mrs. Gardiner Crane and Co., clever comedy, "Pixley's Prodigal Parents"; Tuscany Troubadours, tuneful number; Butler and Bassett, novel ice skating act; Tom Waters scores in song and Racketts, amusing; Jimmy Lucas, pleasing songs and stories; Bob and Little Tip, good.——GAYETY (T. S. O'Brien, manager).—Al Reeves' Big Beauty Show. Large and splendid company.——NEW STAR (F. Trottman, mgr.).—The Brigadier Burlesque Co. in two-act musical comedy, "The Kidder," pleasing.——ORPHEUM, PRINCESS, LYRIC and DELIGHT (T. Saxe, mgr.).—P. and ill. songs. HERBERT MORTON.

MOBILE, ALA.

LYRIC (Gaston Neubrik, mgr.; agent, Orpheum Circuit).—Gus Edwards, "Night Birds," big hit; Ferrell Bros., well received; Ethardo, clever; Nevins and Erwood, good; Bernice Howard and Co., excellent sketch; Hal Merritt, pleased.——KEENER'S (J. T. Keener, mgr.; agent, W. K. & Co.).—Beauty and the Beast, young girl and trained bears, went big; Caroline Davis, lady

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magician, mystifying; Lawrence and Wright, sketch, pleased; Coden and Clifford, s. and d., applause.——PICTORIUM (J. A. Ollinger, mgr.; agent, W. K. & Co.).—Cannon Trio, big hit; Marie Harding, excellent; E. Gerken, m. f., clever. ——VICTOR (Victor Peres, mgr.).—Sig. Rimfeld's Female Minstrels, repeat former success here; Sabrie and Bay, exceedingly clever.—— NOTE.—Ch. Gray, advance agent Fagg's Minstrels, will be with Ringling Bros.' Circus next season.—Ed. Sabrie, ball player on Mobile Southern League team, and Harry Bay of Nashville, made good here in their first vaudeville appearance. SIDNEY ROSENBAUM.

MONTREAL, CAN.

BENNETT'S (George Driscoll, mgr.; agent, U. B. O.).—White and Stuart, headliners, hit; Jack Wilson Trio, almost stopped the show, great favorites here. Hall Bros., athletes, good; Pope and Dog, went well, as did Howard and Lawrence in "The Stage Manager"; Madame Hermann, well liked; Ray and Nice, comedians, good; Makarenko Troupe, Russian singers, close well balanced bill.——NOTE.—Manager Driscoll will spend the week in New York.

BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10:30).—Makiro and Co., Chinese-American entertainers, pleased; Mack and Scheftells, singers, very good; Happy Jack Gardner, hit; Phyllis Lee and Co., "Commencement Day," very clever. GEO. FIFEN.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.).—27-29: Sadie Helf, singer; Fred Helt, Pat and May Toubey, sketch; Frank Merritt, b. f. comedian. ——SAVOY (J. W. Barry, mgr.).—24-26: De Cotret and Rego, made a hit; Mlle. Eastman, a sweet singer. H. C. TRIPP.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Sturdisch, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—"Peter," "the man monkey," the feature of this week's bill; Work and Ower, acrobatic jesters, among the best in their line ever here; the new offering "May Haggerty, M.D.," was received with much acclaim, when presented by the Ryan-Richfield Co.; Lopez and Lopez, with their musical number, made a big hit; Lew Hawkens in b. f. offered some unusually funny things; Calvert Dean and Leta Price in "A Pleasant Mistake" concluded a bill of exceptional merit. E. J. TODD.

NEW ORLEANS.

AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—The Clarks, banjoists, opened; Venhoff, found favor; Maud Hall Macy in "The Magpie and Jay," gem; Hallen and Hayes, dance well; Kara, juggler, great; Felix and Caire, exceptionally clever; Grace Hazard, dainty and novel, tumultuous reception; Three Richardinis, capital closing number, and Snyder and Buckley.——ORPHEUM (Martin Beck, gen. mgr.; agent direct; Monday rehearsal 10).—Suzuki Rasali, opened; Fred Ray's Players, well received; Juggling Normans, excellent; Crouch and Welch, good acrobatic dancers; "La Petite Revue," evolution ideas accredited Fanny Rice; Minnie Dupree in "The Minister's Wife," pretty picture, ecclesiastical environment; Avon Comedy Four, riot; Bersac's Circus, very good.——WINTER GARDEN (Lew Rose, mgr.; agent direct; Sunday rehearsal 10).—Jennie Dewese, clever; Walter Fleming, cartoon, excellent; the Huxtables, swagger little act, went big; Ed Gertain, amused; Romani, good voice; Joe Blake, mystified; Bay and Sabre (New Acts). O. M. SAMUELS.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O.; rehearsal Monday 10).—The Three Juggling Bannons, open, and through clever team work with clubs, were forced to respond with several bows. Ray Montgomery and the Healey Sisters follow with a breezy little s. and d. skit, one of the hits of a strong bill; Montgomery was especially liked in his coon songs. Covington and Wilbur, "Her Sister's Honor," a unique protean playlet, score a hit. Nelson and Otto, excellent; Miss Nelson handles her songs well, and Miss Otto, in her pianolog, was pleasing; Harry Horton and Co., rural sketch, "Uncle Lem's Dilemma," made good. Harry Bulger, the headliner, in his comedy song number, pleases. The Six Flying Banvards close the bill with their well-known act. ——MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries).—Garry Owen and Co. in a juvenile skit, pleased; Mabel V. Moree, on the trapeze, does some very clever work; Toney and Norman, sketch, clever; and Campbell and Parker, fine. ——ORPHEUM (Stephen Butler, mgr.; agent, Norman Jeffries).—Mr. and Mrs. George Lockwood, very clever in sketch; Joe Brennan, Irish singing and monolog, please; Costello and Le Croix, "Cowboy's Wooing," very fine.——NOTES.—Eugene L. Koneke, the general manager of the Wilmer & Vincent holdings, is in Norfolk, and announces that in the future the Majestic and Orpheum theatres here, operated jointly by the Wilmer & Vincent and Wells interests, will hereafter be a split-week.—W. T. Crall, who operates the Columbia and Virginia, devoted to vaudeville and pictures, and Wonderland in Norfolk, and Wonderland Theatre in Newport News (picture houses), contemplates the erection of a new combination vaudeville and picture house in Norfolk. His plans, however, cannot be definitely ascertained at this time.

ONEONTA, N. Y.

ONEONTA (Fred Gillen, mgr.).—Kelley and Lafferty, s. and d., pleased; Wilcox and Gilmore, musical act, good; Gleason Brothers; ill. songs. Mr. Ferge.

PITTSBURG, PA.

GRAND (J. P. Harris, mgr.; agent, U. B. O., rehearsal Monday 10).—Exceptionally strong bill, every act in this theatre, for the first time (Anniversary Week). Thomas Jefferson in "Rip Van Winkle," striking reminder of his father; Subers, Conkley and McBride, old fashioned minstrel performance that is clever; Gardiner and Vincent in "Winning a Queen," much applause; Anna Chanler, comedienne, good, but act does not harmonize with balance of bill; Max Gruber and Miss Adelina, with their horse, pony and elephant, one of the best turns. Dooln and Mc-

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THE RIP-ROARING RIOT SUCCESSOR TO "YIP-I-ADDY-I-AY!" YOU'LL MAKE THE HIT OF YOUR LIFE SINGING THIS ONE.

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(I'M HAVING THE TIME OF MY LIFE)

THE SOUBRETTE SONG WITHOUT VULGARITY.

"GOT 'EM GUESSING HOW I DO IT"

SNAPPY! (AND STILL KEEP MY GOOD NAME) GINGERY!

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SLIDES BY SIMPSON

Cool, caught the audience; Phil Staats, pianolog, decided hit; Three Ernests, gymnasts, lots of fun and worthy of the applause; Lonette Sisters do some thrilling aerial work. Pictures. Overflowing audiences.——FAMILY (J. P. Harris, mgr.; agent, Morganstern; rehearsal Monday 9).—Rose and Green, well received; Dan Delhi, very good; Billy Sadler, clever; Stockton's Terriers, pleased the little ones; Greible, barrel rolling, pleasing; Morton, West and Morton, good; Conroy and Lawson, interesting; DeWolf and Albers, fair. Pictures.——KENYON (H. R. Polack, mgr.; agent, Polack Exchange; rehearsal 10).—Colonial Four, high class; Ryan and Douglass, good; Baker and Ward, colored, did well; Arthur Borella, musical, lots of action and lots of applause; Sincay's Dogs and Cats, pleasing. ——GAYETY (Henry Kurtzman, mgr.).—"The Behman Show," much above the average, opened to crowded house. Mollie Williams proved favorite; Lon Hascall, amusing.——ACADEMY (Harry Williams, mgr.).—"Sam Devere's" opened fair. Production worthy. M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Telbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Adelina Roattino and Clara Stevens, novel s. and d. act, well received; Hasiam, mystifying; Mr. and Mrs. Arthur Young and Co. in "Early Days East and West," fair; Adolph Zink, impersonations; Alfredo's Monkies, fair. G. FRANKLIN.

PORTLAND, ORE.

ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).—Return engagement of Seldon's Venus, warmly welcomed; Toby Claude, excellent; Five Mowatts, clever; Carbray Twins, good; Knight Bros. and Sawtelle, excellent; Lester and Kellett, good; Watson and Cohan, fair.——GRAND (Frank Coffinberry, mgr.; agent, S.-C.).—Excellent bill headed by Columbia Comedy Four and W. J. Coleman, dividing feature honors. Nord, diving Venus, entertaining; Paulinetti and Piqua, clever; Roberts and Fulton Sisters, excellent; Four Metauls, good; Fred Bauer, ill. songs.——PANTAGES' (John A. Johnson, mgr.; agent, W. S.).—Svingall, assisted by Madame Helfa; Four Deltons, clever acrobats; Three Musical Lyres, good; Ellion and Clifton, "His Awful Night," good comedy; Halligan and Ward, very good; Leo White, ill. songs. W. H. BUDHR.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.). Clark's Dog and Pony Circus, headline, went big; Ziegler Bros., hand to hand and roman rings, pleasing and offered some new and difficult tricks; the Martyns, high-class musicians, violin and 'cello, good; Edmonds and Healy, sketch, good; Leon and Bertie Allen, return engagement, good.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; rehearsal Monday 10:30).—M. p.; Henry McCarty, good; Mr. and Mrs. Wm. P. Burt and daughter in "In Cattle Land," very well received; Coyne and Singer, fair; the Bolfonians (New Act).——GRAND (Cornelius Keeney, mgr.; agent, W. S. Cleveland; rehearsal Monday 11).—Techow's Cats, Bradley's Minstrels, Boatin and Wilson, Mintz and Palmer.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsals 10).—Benjamin Chapin and Co., great, repeated encores; Eva Taylor and Co., scream; Florence Bindley, they couldn't get enough of her; Stella Morrisini and her leaping wolf hounds, went big; Veronica and Hurlfalls, riot; Gilbrown, good; Carl Nobel, ventriloquist. ——MISSION (John Clark, mgr.; agent, S.-C.; Thursday rehearsals 10).—Bradlee, Martin and Co., featured, went well; Tom Linton and Jungle Girls, very pleasing; Mlle. Martha, gymnast, pleased; Five Musical Lovelands, good act, well presented; Billy Clark, minstrel, good; Gertie Everett, songs, made a hit.——MAJESTIC (Harry Revier, mgr.; agent, Fisher, Seattle; Monday rehearsals 10).—Vaudeville and pictures; Chase Dunbar, b. f.; Marvelous Hudson, acrobat; Ingalls Trio, s. and d. EUGENE D. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Toomer and Hervins, sketch, fair; The Cagnoix, jugglers, excellent; Innes and Ryan, singers, good; Joe Alvia dancer, applause.——STAR (Kennedy & Wyler, mgrs.; agent, S.-C.).—Bebont Duo, s. and d., excellent; Lakola and Lorain, jugglers and equilibrists, clever; Dick May, comedian, fair.——HAPPY HOUR (Tom Mills, mgr.; agent, S.-C.).—John Ray, dancer, good; P. Hinegel, comedian, pleased; Chase and Carma, s. and d., applause; Miss G. Henry, ill. songs, good. BEN MILAN.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C.; rehearsal Monday 10).—Week ending Jan. 22: Berry and Nelson, acrobats, pleased; Von Mitzel and Maynard, in "Cupid's Coincidence," fair; Rusticana Trio, singers, scored; W. C. Hoefler and Co., cyclists, applauded.——PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Monday 1).—The Kregers, wire act; Al Franks and Co. in "The Wrong Senator"; both acts good; ill. songs and m. p.——EMPIRE (H. C. Moore, mgr.).—M. p. and ill. songs by Annie Montgomery——GRAND (R. Beers Loos, mgr.).—M. p. and ill. songs by Esther Sherman.——BIJOU (Mrs. M. B. Barber, mgr.).—M. p. and ill. songs by Leydick Sisters. Mrs. M. B. Barber, lessee and manager of the Bijou, is ill at her home at 1136 Grand Avenue. L. T. DALEY.

SANDUSKY, O.

SANDUSKY (O. S. Hathaway, lessee; V. O. Woodward, mgr.; Western Reserve Vaudeville Agency; rehearsal Monday 10).—Dickens and Floyd, headliners, very good; the Great Klein, clown juggler, good; Hennella and Howard, comedy sketch, fair; Joe Hester, Irish comedian, good; Josephine Herbert, songs, good; Mildred Monnette, pianiste, good; the Great Carvette, acrobat, good; La Rue and Cameron, comedy sketch, very good; Helen La Viere, singing comedienne, clever.——NOTE.—The Royal Theatre will be reopened Jan. 29, under the management of Edward C. Wayes, formerly dramatic critic of the Register. Moving pictures, illustrated songs and two vaudeville acts, changed twice a week, will be put on. Miss Georgia Ingalls and George Upp, the Southpaw pitcher, formerly with the Cleveland and Cincinnati League teams, will sing the illustrated songs. DOC.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State; rehearsal Monday 2).—Girdelier, excellent; Ina Claire, songs and imitations, very good; Barry and Johnson, sketch on melodrama, and scored a big hit; Geo. Fredo, novelty musical act, went big. The feature this week is Anita Primrose in character changes and songs, doing her changes in full view of the audience, quite a unique feature. R. M. ARTHUR.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—20-22: Fred Irwin's Majestics, pleased. 24-26: Columbia Burlesquers. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Rieter, mgr.; agent, W. V. A.).—Laveen, Cross and Co., fine; Chas. Keen, very good; Thorne and Carleton, very funny; Emma Francis and Boys, well liked; Bert Leslie & Co., headline hit; Sistera McConnell, well regarded; Marvelous Hiltons, very clever.——MAJESTIC (Frank Dornellan, mgr.; agent, S.-C.).—Lawrence Crane and Co., went big; Abe Mitchell, hit; Sisters De Faye, fine; the Levinos, favorites; Lambert and Williams, plenty of laughs; Carver and Tyler, very clever; Mlle. Louise's Monkeys, big; Friend and Downing, decided hit; Fielding and Carlos, excellent; Lozarro Trio, very good; Bartlette and Collins, novel; Gulliver Lilliputians, fair; Helene Lowe, popular. W. C. T.

SHAMOKIN, PA.

FAMILY (W. D. Nields, res. mgr.). Clinton and Rand, s. and d., good; Pietro Basalari, vocalist, very good; Four English Belles, s. and d. and acrobats, very clever; Si Jenks, rube comedian, laughing hit; Hayes and Alpont, "Hans Mix's Baby," very funny. W. F. K.

SHARPSBURG, PA.

MAJESTIC (Jonas Miller, mgr.; agent Polack Exchange; rehearsal 11).—24-26: Lindsay and Barrett, two clever young people; Rice and Art, German comedians, good; Ed McKinney, impersonator, clever; Haggerty and Le Clair, funny; F. J. Straub, good magic; Helen Atwell, Margo's Manikins, Hadley and Hadley, Ben Hilbert, Fox and Summers. M. S. KAUL.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal 10).—Lillian Mortimer and Co., melodramatic sketch, big hit, well acted; Bootblack Quartet, great; Bobby Pandur and Bros., athletes, remarkable; Four Dancing Bugs, clever; Katchie Laisset, singing, favorite; Knanemann Bros., good acrobatic act. C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Walter Kelly, a riot, eight encores; Fred Lindsay, distinct hit; Reed Bros., close strongly; Juda Frary, pleased; Bowser, Hinkle and Co., excellent; Abel and Irwin, ordinary; Clark's Monkeys opened.——PANTAGES' (E. Clark Walker, mgr.; agent direct).—Three Yoscarys, head; Davis and Falkner, enjoyed; Dave and Percie Martin, good; Four Sullivan Brothers, hit; Rembrandt, clever; Wm. D. Gilson, a favorite. ——WASHINGTON (George Blakesley, mgr.; agent, S.-C.).—Gerald, remarkable; Moore, Sealmer and Co. went big; Riffon and McPherson, ordinary; Hathaway and Segel, scored; Peter Baker, scream.——AUDITORIUM (William Morris).—One night, 24: Cyrane opened; Berthe, hit; Eltinge, big hit; Marimba Band, landed solid; Harry Lauder, after one hour and a quarter, audience demanded more. Total receipts, two performances, $5,500, record for Spokane. R. E. M'HUGHES.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Le Toy Bros., good; Alta Yolo, fair; Chas. A. Mason and Co., amusing; Ed Morton, a hit; "The Top o' th' World Dancers," excellent; Haines and Vidocq, received an ovation; Gallati's Monkeys closed best bill for a long time.——GILMORE (Wm. Ryan, mgr.).—24-26: "Vanity Fair," very good show. ——NELSON (Ill. I. Dillenbach, mgr.).—"Dramagraph," m. p. and ill. songs.——SUBWAY and EDISONIA.—M. p. and ill. songs. G. A. P.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr.; agent, U. B. O.; rehearsal Monday 10:30).—Hayward and Hayward, fair; Oscar Lorraine, good; Kalmar and Brown, went big; Bowman Brothers, good. Soat Milligan, scored; Pat Rooney and Marion Bent, a big hit; the Dollar Troupe, best acrobatic act seen here in some time. SAM FREEMAN.

TYRONE, PA.

BIJOU (M. L. Schaibley, mgr.; agent, Gus Sun; rehearsal Monday 1).—20-22: Eddie Fox, s. and d., good; Davis and Davis, "Hank's Proposal," pleased. 24-26: Tommy Overholt, s. and d., good; Kamplain and Bell, good. J. D. COCHRAN.

UTICA, N. Y.

SHUBERT (W. D. Fitzgerald, rep.; agent, U. B. O.; rehearsal Monday 10.).—The Flying Martins, Jarrow-Farrel Taylor Trio, Nellie Nichols, Trovollo and Co., Hoey and Lee, Sinon, Gus De-

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FRED KARNO'S Comedians

Broke all records at Dominion, Winnipeg. Week Jan. 31, American, Chicago. "Night in an English Music Hall," "Slums of London."

New Production in March "The Dandy Thieves" Communications en route, ALF REEVES, Manager.

WILLA HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT. Personal direction, E. A. MYERS.

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"THE GIRL FROM THE STATES."

BESSIE WYNN

IN VAUDEVILLE

CHAS. AND ANNA

GLOCKER

"OH! YOU WATER KIDS."
ONE CONTINUAL SCREAM.
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No Vacancies. Tremendous Hit Everywhere. Booked solid until 1918.
Direction, JENIE JACOBS.

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"HULA-HULA-DANCE"

PAKA'S HAWAIIAN TRIO AND CO.

WM. MORRIS CIRCUIT. Direction, HERT COOPER.

DEVILSTICK! YES, YES! THE TRICK THAT TEACHES THOSE THAT TALK TRICKS.

ARCHIE ONRI, Manager

ARCHIE TROUPE ONRI

"Saginaw News," Jan. 4—"Archie Onri's Troupe have A GREAT JUGGLING ACT with 'Archie Boy' as the head noise. His stunt of playing DIABOLO WITH A LONG PICKET can only be appreciated by those who have tried the smaller game, but he introduces clever comedy into this work, which makes a hit with all. Not a dull moment enters the act."

TOGETHER AGAIN

IRVING JONES and BURT GRANT

Authors of "GET YOUR MONEY'S WORTH," "I'M LIVING EASY, MY MONEY NEVER GIVES OUT," "TAKE YOUR CLOTHES AND GO," etc. "STILL EATING CHICKEN AND DRINKING GIN," THANK YOU.

GERTRUDE VAN DYCK

"The Girl With The Double Voice"
A Singing Oddity
Booked Solid. Ask NORMAN JEFFERIES
Now playing SULLIVAN & CONSIDINE CIRCUIT.

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Week Jan. 31, Poli's, Waterbury.
Direction PAT CASEY

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"EUROPEAN MARVELS."
In their novel specialty, now playing United Time.
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COZY CORNER GIRLS. WHY? MILITARY COMEDY ACT.

VARIETY, Jan. 15, Atlantic City—"They have the neatest 'sister' act seen here in a long while and scored deservedly, as they will do anywhere."

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REMICK'S BIG 4 REMICK'S SONG HITS

A Jerome & Schwartz, "ROSIE" Song

EVERYBODY REMEMBERS "Meet Me In Rose Time, Rosie," and "My Irish Rosie," two of the best songs ever written, and everybody wants to sing a NEW

JEROME & SCHWARTZ "ROSIE" Song

"I'LL MAKE A RING AROUND ROSIE"

(ROSIE, MY ROSIEST ROSE).

This is a genuine title and a wonderful lyric and tune. Another thing, the song is just new. We haven't even got professional copies, but send for a lead sheet and a set of words and satisfy yourselves of all the praise we are printing of this wonderful song:—

"I'LL MAKE A RING AROUND ROSIE"
(Rosie, My Rosiest Rose).

"AN IRISH COWBOY SONG"

"SANTA FE"

By WILLIAMS and VAN ALSTYNE

This is the song the two writers sang in vaudeville at the Colonial Theatre last week and scored a real success. In fact, we might say, a terrific hit, for they were immediately booked for a SOLID SEASON, and we lay particular stress on the fact that "Santa Fe" brought them all the returns. The song isn't restricted and we want everybody to sing it, so send in your address and we'll rush it on to you.

A COMIC SONG

By WILLIAMS & VAN ALSTYNE

Every singing act in the world is looking for novelty and comedy songs. And we have a GREAT ONE:

"WHAT'S THE MATTER WITH FATHER"

Here's just one little chorus from the many:

"What's the matter with Father?
He's all right.
What's it matter if father's hair is white.
Oh, there never was a vacant chair
Between dear dad and a maiden fair.
What's the matter with father?
He's all right."

Can you sing it to a simple catchy melody by Van Alstyne? If you can we shall be very happy to have you get it, and GET IT NOW. It's what we would call a "sure fire hit."

THE 1910 WALTZ SONG HIT

"I'M AFRAID OF YOU"

By TWO WALTZ SONG WRITERS

The boys that wrote "Are You Sincere?" "When I Marry You," etc..
AL BRYAN and AL GUMBLE.

This is such a corking idea that we must print you a chorus, and then just think for yourself whether or not you can use it in your act:

"I'm afraid of you, I'm afraid of you,
For you're so sweet, and you're so neat,
You're making me love you whenever we meet.
I'm afraid of you and your dreamy eyes of blue,
I'm afraid you will take me,
Then break me, then shake me,
Yes, I'm afraid of you."

Everybody that sings waltz songs can find an absolute novelty in this number, and we are going to boost the song as the big hit for 1910—so hurry up and fall in line, for we want you to help us.

We are giving you some great goods. All you have to do is to send for our BIG 4
Each and every one is a distinct novelty and that's all there is to it

JEROME H. REMICK & CO.

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F. E. BELCHER, Mgr. New York Office **MOSE GUMBLE, Mgr. Prof. Dept.**

vere and Co.——ORPHEUM (F. S. Anderson, mgr.; rehearsal Monday 10).—24-26:: James McNally, comedy juggling, good; Fairchild Sisters, s. and d., very good; Rowley and Gay, comedy, excellent. 27-29: Wood Sisters, Lew Benedict, Sheridan and Short, Frank Welmer.——PALM GARDEN (Wm. Andrews, mgr.; agent direct; rehearsal Monday 1).—Mamie Wallace, Lillian Hall, Essie Booth, Mabel Clifton, Russell and Shannon, Carrie Arlington.——IDLE HOUR (A. Bertolini, mgr.; agent direct).—Grace French, Loretta Bayne, Mabel Howard, Sidney Gilmore, James Falvo. D. J. C.

VANCOUVER, B. C.

ORPHEUM (Ancough, mgr.; agent, direct; Monday rehearsal 11).—Montrose Troupe, headline, very clever; Browning and Lavan, hit; Hickman Bros. Co., scream; Harvey and Boys, well received; De Velda and Zelda, good; Rutherford and Co., fair.——PANTAGES.—Aerial Dogs, excellent; Blake's Mule "Maud," good; Violinski, well received; Sumers and Ott, good; Buffalo and Dog, pleased; Small, Sloan and Sheridan, fair; Pauline.——MAJESTIC (T. W. Mullaly, mgr.; agent, Inter-State).—Well balanced bill of exceptionally good acts is offered this week, including: Rack and Williams; Nichols, Nelor and Nichols; Karl, Hewitt and Co.; Henry Little, The Worthleys; Gilday and Fox and Baptiste and Franconi.
I. K. FRIEDMAN.

WASHINGTON, D. C.

CHASE'S (Winnifred De Witt, mgr.; agent, U. B. O.).—Plenty of variety this week. Nat. M. Wills, a local boy, big hit; Orth and Fern, good; Five Armanis, operatic, good; Marlo Trio, acrobatic, clever; The Vivians, well received; Lightning Hopper, cartoonist, good; Eleanor Gordon & Co., second honors.——MAJESTIC (F. B. Weston, mgr.).—Frank McOrea and Co., clever; Hall and Kent, good; Welda and Serano, scored.——VIRGINIA (Wm. Airey, mgr.; agent, U. B. O. and S.-C.).—L. M. Lloyd, b. f., fair; Roystorm Bros., well liked; Carlone Scheller, good; William Barton, banjoist, well received; Little Tillie Ader Co., good; Gale, funny.——SURPRISE (Chas. Willis, mgr.; agent, Taylor & Kaufman.)—Symphony Quartet, hit; Will Bean, comedian, went well; Lee Edmond, pleased; pictures.——PLAZA (Tom. Moore, mgr.; agent, McCassen).—Metropolitan Quartet, sing well; Marion De Shields, musical, good; Harry Chick, illus. songs.——GAYETY (Geo. Peck, mgr.).—"Girls from Happy Land." Good comedy. Olio not up to the average.——LYCEUM (Eugene Kernan, mgr.).—"Town Talk." A clever show.

Harry Fields, with "Broadway after Dark," closes this week.

Sam Drane (local), has retired from "Tillie's Nightmare" through illness.

Billy Fowler, treasurer of the National, has been elected business manager and treasurer of the Washington Baseball Club (American League).

The Majestic, controlled by the Lafayette Amusement Co., intends to strengthen its bills, playing six to eight acts weekly.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—Robinson Crusoe Girls, opened to good business. The show made a fair impression. The latter half of show is much the better, while the dressing is very good; there are only a couple of good looking girls in the chorus. The olio was well liked. Margaret Cushing, songs, good; Conroy and Smiley, playlet, fair; Devine and Williams, clever talking act; Charles Robinson, has an exceptionally good tramp monolog, and delivers it in nice style, received good applause Latter half of week Rose Hill English Folly Co. C. M. H.

WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—The Karno Co., more laughs than anything ever shown here; Jack Hawkins Co., very pleasing; Ioleen Sisters, graceful and accomplished; Carrol and Cook, good; Clara Mae Hammer, good; Thomas and Payne, good.——BIJOU (Geo. Case, mgr.; agent, S.-C.).—The Phantastic Phantoms, very clever, hit; Lewis Guertin, jumper, went big; May Mannery and Co., good; Edwin Winchester, good; Helen Carmen, very good. HUGH.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; rehearsal Monday 10).—Ernie and Mildred Potts, s. and d. and bag punching; the Holdsworths, banjoists, s. and d; Edwards Davis, "The Picture of Doran Gray"; Frank Rae and Augusta Brosche, "Just Like a Woman"; Robledillo, wire. Temple Quartet; Howard and Collinson Trio, "A Piece of Dresden China." A. T. CHASE.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hanlich, mgrs.; agent, Gus Sun).—Gus Sun's own minstrels attracted big audiences to the Princess part of last week. The Princess, which now seats about 400, is to be remodelled and enlarged so as to seat 1,000.——NOTES.—"Billy" Sunday, who preaches in a huge tabernacle which seats 8,000 people, is materially affecting the theatrical business in this city. He is conducting an evangelistic campaign which is to last until the latter part of February. Joseph Wess, formerly manager of Avon Park, declares that he will build a burlesque theatre in time to open here next season.

Extensive repairs are being made to Idora Park, which will open the season early in May. C. A. LEEDY.

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